EAST BAY EXPRESS

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CULTURE SPY 18

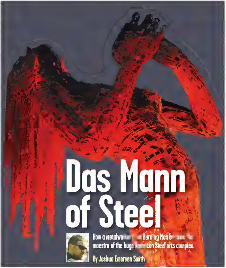
ECO WATCH 7

ACTIVISTS TRY TO BLOCK GREEN TECH IN BERKELEY

West Berkeley activists are dead set against the mayor's "green corridor" vision, saying it will cause gentrification, too much density, and high rents.

By Robert Gammon

Fifty years from now, after the polar ice caps melt and West Berkeley is under water, people might look back on 2009 and say, "What the hell were they thinking?" Why were old hippies in what could be the most liberal city in America working overtime to block the widespread proliferation of green-tech businesses and dense urban development in West Berkeley? *Story inside*



Das Mann of Steel

How a metalworker from Burning Man became the maestro of the huge American Steel arts complex.

By Joshua Emerson Smith

MUSIC 43

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On the Cover *Ecstasy*, one of Dan Das Mann's statues. Photo by Joshua Emerson Smith.

EAST BAY EXPRESS

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NEWS & OPINION

LETTERS

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Cities Can Save Millions

In 2006 the voters of Oakland overwhelmingly voted to approve using Ranked Choice Voting for local elections by a 69 percent majority. By combining two elections into one, Ranked Choice Voting eliminates unnecessary elections and can save our cities millions.

Ranked Choice Voting requires using software that has been certified by the California Secretary of State. Alameda County and San Francisco use the same voting machines and software. The Secretary of State recently approved these systems for use in San Francisco elections, but has not yet approved the same machines and software for Alameda County. Why? Berkeley, Oakland, and San Leandro, which have approved using Ranked Choice Voting, would all realize significant long-term savings by using this system. The voters who approved Measure O in 2006 are left wondering what is happening to delay this reform. San Francisco conducted post-election surveys about Ranked Choice Voting and found the voters liked and understood the system quite well.

Further delay is inexcusable. Call your councilmember and demand that this reform measure be implemented now. Call and write the Secretary of State with the same message.

Judy Belcher,
Oakland RCV Implementation Group

[illegible]

Irresponsible Journalism

Robert Gammon's article is the most irresponsible piece of "journalism" I've seen in years. He is practically inciting people to riot if Mehserle is found not guilty. Many of the "people of Alameda County" believe that it would have been impossible for Mehserle to get a fair trial here, and that it's a good thing Judge Jacobson ordered a change of venue. Gammon obviously has his mind made up that Mehserle is guilty. It is that mindset that persuaded Jacobson to move the trial.

Steve Heinoff, Oakland

[illegible]

We're Not Fruits and Nuts

Maybe in Chris Thompson's world liberals have "bid farewell to the paranoid style of American politics," but to those of us watching DC from a progressive point of view, the abandonment of green jobs advisor Van Jones looked pretty paranoid indeed. And KPFA's not much different in sounding the alarm when listeners with God-help-us radical points of view have the temerity to get involved. A place founded by, let us not forget, a World War II draft resister, a political opinion considerably less mainstream than 9-11 skepticism is today.

Thompson seems overly distracted by the superficial fun of watching people call each other names, but unwilling to delve beneath the surface into the why. It's not that hard. Pacifica instituted a system of listener-based elections because a court case went all the way to California's Attorney General and upheld the rights of subscribers as members of the organization. They had a say over whether its board of directors could sell off the assets without asking anybody and swap KPFA's signal for a bunch of smaller radio stations in the Southeast. Which was the plan per a misdirected e-mail sent by then board member Michael Palmer. The answer was nope, or at least you can try it, but if all those people who gave you money to operate a radio station in Berkeley don't like it, they can vote you right out of there. Hard to disagree with that. I don't think too many people do.

But according to Chris Thompson, staffer Brian Edwards-Tiekert does. Although his job wouldn't exist without the listener movement that pried Pacifica out of the hands of a group with no intention of continuing to operate the progressive radio outlet that employs him.

The article is filled with complaints. Ranked choice voting is difficult to understand. An argument currently being employed by the notorious Don Perata to derail the Oakland mayor's race in the *Express* cover story printed in the very same edition. What's chilling about the article is the ending. A curt statement that people who don't agree with Edwards-Tiekert, people whom, to be straightforward, listen to his station, care about it enough to get involved, and pay his paycheck, are fruits and nuts: "9-11 truthers, fringe sectarians, and job hunters."

I think they're his listeners. And insulting them isn't going to up the donations.

Tracy Rosenberg, Executive Director
Media Alliance Board Member, KPFA FM

[illegible] 10/21

Keep 'Em Separate

I noticed several ads in your latest issue (October 21-27, volume 32) which at first glance look like regular articles. While I found the advertising copy (such as the Amoeba Music, Looking Glass ads, etc.) quite interesting and informative compared to more traditional ads, it would make it clearer to the readers if you put the disclaimer "ADVERTISEMENT" on top of the ad instead of at the bottom or at least make the border which surrounds each ad a bit thicker.

This way there would be no confusion right off the bat that the reader is reading ad copy, not editorial copy.

I realize in these challenging economic times it is tempting to let the advertising department gain too much sway over the editorial. I urge you to resist the temptation, especially since you espouse on page 2 to be "the local alternative to mainstream media" and also state that "We aim for the highest standards in our journalism and business practices."

Your publication as well as journalistic and business standards seem fairly mainstream to me.

Richard Fabry, Point Richmond

YOUR WORST NYE EVER?

New Year's Eve is *supposed* to be a time of revelry — a celebration of the year passed and a welcoming of the one to come. Yet too often, the party can turn sour due to any number of factors: impossible expectations, overindulgence, a bad trip, a cranky lover, having to ride BART — you name it. Dispel the New Year's Eve blues by sharing your worst tale of woe and we'll publish it in our annual NYE guide. Deadline is December 16. E-mail to editor@eastbayexpress.com.

Seeking East Bay Biz Listings

In January, the *East Bay Express* is launching a new business publication, *Small Business Monthly*. The section will feature business news and columns, advice for small business owners, and listings of business events and retail sales. To submit press releases, send the pertinent information to editor@eastbayexpress.com. Send retail news to buyersmuse@eastbayexpress.com. Send business events to calendar@eastbayexpress.com.

Corrections

In the November 4 cover story "Understanding North Korea," we got Christine Hong's title wrong. She's an assistant professor. Also, we misspelled Frank Jannuzi's name.

To share this story go to ebx.by.21/letters

Letters Policy

Please provide your full name, address, and daytime phone number, although we will only print your name, city, and affiliation. Send submissions to Letters@EastBayExpress.com or Letters, *East Bay Express*, 620 3rd St., Oakland, CA 94607. Letters are edited for length and clarity.

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The Magic Mouse

by Mielle Sullivan, Janus Networks

While Disney's Mickey Mouse promises unconditional love and timeless family friendly entertainment, Apple's Magic Mouse combines the Holy Trinity of high end mouse technology: wireless connection, laser tracking and best of all, Apple's Multi Touch technology. First it was the iPhone, then the iTouch and now the Magic Mouse that respond to your every touch. It also connects through Bluetooth to any Mac so equipped from up to thirty-three feet away and its laser tracking is more sensitive than ever. The Magic Mouse has the signature sleek Apple design, with no moving parts at all. All mouse functions can be custom mapped with the driver software and it runs on two (included) AA batteries – but only if you have a Mac.

Multi touch technology helped make the iPhone a hot seller. It was only a matter of time until such a versatile and accurate interface tool was ported to the desktop user. Now that we have the Magic Mouse, that clock stopped ticking. It can be mapped for single or double clicking, left or right and for either hand. Brushing a finger along its surface, left right up or down, scrolls up to a full 360 on the page. If you hold down "control" on the keyboard, the same motion used for scrolling becomes zoom in and zoom out. If you use two fingers to swipe across the mouse, it will advance through photos or web pages in Safari. Apple claims that the mouse can tell if you simply have large fingers or resting your hand on it as well.

Fairly standard on a modern mouse, laser tracking is still a nice "feature" for those of us that grew up with 5.25" floppies. Apple's newest version is, according to the site, is more accurate than ever and works across a range of surfaces from your immaculate home computing table to mine, covered with sandwich crumbs and slightly sticky from spilled coffee. It also knows when it is being picked up and immediately enters power-save mode, so you can bring your mouse with you to work in the cafe without inadvertently draining your battery.

The drawbacks seem relatively minor. First, it uses AA batteries. In some mice, these might last only a couple days if left "on" continuously. While Apple's automatic "sleep" mode will save battery life, the fact remains that you might have to scavenge AAs from the remote while your significant other looks on with dismay. With rechargeable AAs this might be less of an issue, assuming the Magic Mouse works on the slightly decreased voltage. Second, it's only compatible with Mac computers. If you own a Mac, this is fine and, in fact, a bonus. It will undoubtedly feed your ego to watch PC owners click mice with moving parts. For those of us with PCs – well, Apple's little darling here isn't much use. Third, and this is an admitted reach, it uses Bluetooth. If wifi 2.0 does what's prophesied and overturns Bluetooth, you may one day replace your mouse when you get a new laptop– as if we didn't anyway.

Despite these few drawbacks, it looks like Apple has produced another winner. While it may not revolutionize the way you use your computer it will certainly enhance efficiency. It's also quite an attractive piece of hardware: no wheels, buttons, balls or switches – this thing just looks cool. Free with every new Mac or $69 separately, the Magic Mouse is likely to become part of almost every Mac owner's desktop.

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THE FLAWED WATER DEAL

The compromise between the governor and legislative leaders not only paves the way for a huge canal, but represents a giveaway to California agribusiness

By Robert Gammon

Governor Arnold Schwarzenegger and state Legislative leaders reached a historic deal last week on California water policy and the fragile Sacramento-San Joaquin River Delta. But the compromise, mostly hammered out during a series of closed-door meetings, contains some major flaws and inequities that prompted most Bay Area lawmakers to oppose the legislation.

Local legislators are concerned about the accompanying $11.1 billion bond package that must be approved by voters next November. The cash-strapped state will be forced to come up with at least $600 million a year to pay off the bonds, and those payments will siphon funds from education, state parks, and health care. In addition, some environmental groups are vowing to fight the deal because it paves the way for a peripheral canal that they say could decimate the ailing delta fisheries. East Bay MUD officials, meanwhile, oppose the compromise because they fear it could force the agency to give away some of its treasured Mokelumne River water, which feeds into the delta.

But perhaps the biggest concern about the legislation is that it represents a huge giveaway to California agriculture, in particular to agribusinesses that grow water-intensive crops in the dry southern and southwestern San Joaquin Valley. The deal contains no water-conservation requirements for agriculture — even though it consumes 80 percent of California's water. Instead, the legislation forces state residents to conserve up to 20 percent more water — even in cities like Berkeley and Oakland where people use relatively little water. The giant giveaway to agriculture is particularly troubling considering the state's unfortunate history of subsidizing water-intensive crops despite their lack of importance to California's overall economy. Forcing agriculture to conserve water, or at least pay the true cost of using it, also would eliminate the need to build the costly dams included in the legislative package.

The bonds do include one important provision — fixing fragile delta levees. The levees have been crumbling for years and will likely collapse in a major earthquake. However, strong opposition to the water deal could doom the levy repair. In an editorial last week, the *San Jose Mercury News* suggested that the fix is important enough to put before voters on its own.

Los Angeles or San Diego

The question of whether ex-BART cop Johannes Mehserle will ever be convicted of murdering Oscar Grant may come down to whether the case is moved to Los Angeles or San Diego counties. According to the *Oakland Tribune*, state officials have recommended those two locales to Alameda County Judge Morris Jacobson, who is expected to make his decision on where to move the trial on November 19. Jacobson had previously ruled that Mehserle can't get a fair trial in the East Bay because of extensive media coverage.

Of the two counties, LA more closely resembles Alameda County, both in terms of demographics and attitudes toward police. By contrast, San Diego County is far more conservative and thus more likely to be sympathetic to Mehserle. Not surprisingly, Grant's family wants the case to be in Los Angeles, while it's a safe bet that Mehserle's defense team will lobby hard for San Diego.

The stakes are high because the makeup of the jury will likely have a significant impact on the outcome of the case. This is not some whodunit. The fatal shooting was captured on videotape and so the question of whether Mehserle mistakenly killed Grant, as he contends, or murdered him in a fit of rage will likely come down to the jurors' attitudes toward cops and black suspects.

Pot Arrests Pile Up

As some states move toward marijuana legalization, law enforcement authorities have been cracking down heavily on pot and targeting African Americans. According to a new report by Virginia researcher Jon Gettman, marijuana arrests have doubled nationwide since 1991 even though pot use has remained about the same. In addition, the report states that blacks are 270 percent more likely to be arrested on pot charges than whites, according to the *San Francisco Chronicle*. Overall marijuana arrests also have increased at a faster rate in California than they have nationwide, despite generally liberal views on cannabis in the Golden State.

Three-Dot Roundup

A big rig driver was killed early Monday after his truck overturned and plunged off the Bay Bridge while negotiating the hazardous S-curve on the upper deck. It was the 42nd accident since the S-curve was installed over Labor Day weekend. ... The nation's true jobless rate, which also includes part-time workers and those who have stopped looking for work, reached 17.5 percent last month. ... GOP Senate hopeful Carly Fiorina is being opposed by some national conservatives because she's too moderate. ... A Yelp review turned violent when an aggrieved San Francisco business owner confronted her online critic. ... Jaycee Dugard showed signs of Stockholm syndrome when she strongly defended her captor, Philip Craig Garrido, when authorities first questioned her. Garrido of Antioch had kidnapped her eighteen years ago and kept her in his backyard.

Schwarzenegger will appoint a new lieutenant governor now that John Garamendi is the East Bay's newest congressman. ... The City of Berkeley hired new police Chief Michael Meehan, a longtime captain in the Seattle Police Department. ... The Oakland City Council is now facing a new $50 million budget shortfall due primarily to shrinking tax revenues from the recession. ... Developer SunCal's controversial housing project will go before Alameda voters in February. ... And Chevron deserves credit for donating 1.6 miles of land along the Richmond waterfront for the Bay Trail. ●

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Seven Days is culled from our news blog, 92510.

The vision of a denser San Pablo Avenue won't come to pass if area residents have their way.

ECO WATCH

ACTIVISTS TRY TO BLOCK GREEN TECH IN BERKELEY

West Berkeley activists are dead set against the mayor's "green corridor" vision, saying it will cause gentrification, too much density, and high rents.

By Robert Gammon

Fifty years from now, after the polar ice caps melt and West Berkeley is under water, people might look back on 2009 and say, "What the hell were they thinking?" Why were old hippies in what could be the most liberal city in America working overtime to block the widespread proliferation of green-tech businesses and dense urban development in West Berkeley?

Indeed, the scene at a four-hour-long Berkeley Planning Commission meeting last week was striking — a gaggle of fifty- and sixty-something activists railing against Mayor Tom Bates' vision to turn West Berkeley into a green tech corridor. It was as if they were stuck in a time warp, convinced that all developers and corporations are just greedy bastards who must be stopped — even if those very same developers and businesses might actually help ward off the greatest environmental disaster ever known.

The hypocrisy was equally startling. People who for years have derided suburbanites for living in tract homes, driving SUVs, and eating fast food were now arguing for policies that would block green-tech and dense development in their city and thus help spur more suburban sprawl, longer commutes, and increased greenhouse gas emissions. And then there was the insufferable self-righteousness, the ridiculing and the heckling of anyone who disagreed with them, and the loud ovations for those who expressed their views.

In the end, however, it was really all about NIMBYism — and me-first economics. The activists are convinced that Bates' vision, and that of a majority of the city council, will lead to gentrification, overcrowding, and high rents in their neighborhoods. "We do not want to see radical changes," said one apparent former radical. "West Berkeley is a remarkable place to live," added another, waxing romantically about a once-bustling hub of warehouses and industrial manufacturing that has been slowly decaying for decades. "To destroy that is to destroy something very important to the city."

The pied piper of the no-green-tech-in-my-neighborhood coalition was longtime West Berkeley activist Rick Auerbach. His organization, West Berkeley Artisans and Industrial Companies, argues that a proliferation of green tech businesses would squeeze everyone else out. They're particularly worried about spinoff companies from UC Berkeley and Lawrence Berkeley National Laboratory that have been scoring large grants from the Obama administration to help solve the global warming crisis. "We can't compete with people who get grants of five million bucks," the ponytailed Auerbach said flatly at one point during the meeting.

Auerbach and his group want to limit green tech businesses involved in research and development to about six or so large sites along the city's waterfront. They're also determined to maintain the city's zoning tradition of "protected uses," which severely restricts what can be developed in West Berkeley to closely mirror what was there before.

They also want to restrict any business involved in "product development" on the grounds that they're not actually manufacturing anything yet and thus shouldn't be located in a longtime industrial and warehouse district. And they want to limit building heights in West Berkeley to 45 feet. In short, Auerbach's group believes development will lead to higher rents, and while that's probably true, how else can Berkeley nurture green-tech industry?

Developers and commercial property owners argue that the restrictions advocated by Auerbach's group also will result in the status quo. They say the dizzying labyrinth of Berkeley zoning restrictions already makes development nearly impossible in the city's waterfront industrial zone. And

Continued on page 8

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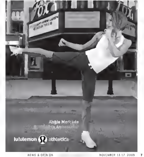
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Eco Watch

Continued from page 7

they contend that severely limiting green-tech research and development will prompt the spinoffs from UC Berkeley and Lawrence Berkeley Lab to go elsewhere. As a result, they could end up in the suburbs, thereby making green-tech less green.

They also argue that for Berkeley to ever attain the ambitious goals contained in its historic Climate Action Plan, people must live near where they work, and that West Berkeley provides a unique opportunity to combine green-tech businesses with urban housing development. "It's about having a dense community," said Michael Goldin, a commercial property owner in West Berkeley, during an interview outside the meeting.

So far the Berkeley planning staff, acting on instructions from the mayor and city council, is mostly coming down on the side of developers and commercial property owners. They're proposing to open up much of West Berkeley to green tech business, relax zoning restrictions that could pave the way for dense housing development, and allow buildings of up to 75 feet in height on transit corridors. And they appear determined to make sure that university and lab-related businesses stay in Berkeley. "Our greatest economic strength," said Michael Caplan, the city's economic development director, "is retaining and growing the emerging green tech economy."

The West Berkeley green tech corridor plan is scheduled to go to the city council early next year.

EBMUD Lessens Chance of Dam

A deeply divided East Bay Municipal Utility District Board of Directors has decided to plan for 15 percent water rationing during future droughts, a move that lessens the need for a controversial new dam on the Mokelumne River. "It strengthens the argument that we don't need to construct" the dam, said board member Andy Katz, a staunch opponent of the dam proposal who represents Berkeley and North Oakland.

Along with Katz, board members Doug Linney, Lesa McIntosh, and Frank Mellon voted for the 15 percent water rationing plan during a board meeting late last month. Board members John Coleman, Katy Foulkes, and William Patterson voted "no." They had supported a 10 percent rationing plan that would have made the dam project more likely. The 15 percent rationing plan could save the agency about 32 million gallons of water a day during drought years, although the board has yet to decide exactly how it will implement the proposal.

In early October, the board voted 4-2 to move forward with 10 percent rationing, but, as Eco Watch previously reported, it appeared as if the board could have passed the 15 percent standard because four board members expressed support for it. After environmentalists voiced disappointment about the outcome, Katz and Linney, who is the board president, decided to bring the issue back to the board for another vote. ●

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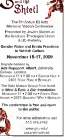
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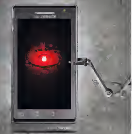

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FULL DISCLOSURE

OAKLAND ETHICS COMMISSIONER HAS ETHICS PROBLEM

Oakland Public Ethics Commissioner Alex Paul is the domestic partner of a lobbyist and powerful PAC chairman. Plus, the city's police union breaks the law for Perata.

By Robert Gammon

Good-government activists are raising questions about whether Oakland Public Ethics Commissioner **Alex Paul** has an ethical conflict. It's the job of the ethics commission to regulate lobbyists and political action committees in the city. And yet Paul is the registered domestic partner of **Michael Colbruno**, an in-house lobbyist for Clear Channel and the chairman of OakPAC, an influential committee closely tied to the Oakland Metropolitan Chamber of Commerce.

Over the past year, Paul has repeatedly engaged in discussions and enforcement decisions involving lobbyists, even though those decisions could ultimately affect his finances. In his statements of economic interests filed with the city earlier this year, he acknowledged that he financially benefits from Colbruno's work — although he only mentioned Clear Channel and not Colbruno himself.

Alex Paul

Paul also apparently didn't disclose his relationship to Colbruno until after he was appointed to the ethics commission and sworn in. Paul's résumé and commission application make no mention of the relationship, and commission President **Andrew Wiener**, who vetted applicants, said he didn't learn of it until Paul was already on the commission.

Ethics experts say Paul's domestic partnership with Colbruno doesn't represent a direct legal conflict that would disqualify him from being on the commission. **Bob Stern**, president of the Center for Governmental Studies in Los Angeles and former general counsel to the state's Fair Political Practices Commission, said Paul is only legally required to recuse himself during discussions and decisions involving Colbruno. However, Stern said the perception that Paul may be biased toward lobbyists and PACs is a problem. "I would probably recuse myself for ethical reasons," Stern said. "It seems to me that he's too close to the situation."

Former Oakland Public Ethics Commission President **Ralph Kanz** agrees. "Anything involving lobbying of any kind — I believe he should be recusing himself," he said. "To my mind, it could affect his income." Kanz also questions whether Paul's continued service on the commission is harming its reputation. "Public perception is the most central part of public ethics," Kanz said. "But he has so many potential conflicts. I don't see how he can go forward on that commission without people questioning everything he does."

Commission Executive Director **Dan Purnell** said Paul recused himself from discussions earlier this year over a lawsuit brought by Colbruno and OakPAC against the city and the ethics commission. The lawsuit concerned an Oakland law that limits contributions to PACs. Paul, however, has not recused himself from discussions and enforcement involving other lobbyists or PACs. The commission has the power to levy fines against people who violate city lobbying and campaign finance laws. But if the commission decides not to punish a lobbyist who appears to violate the law, it's generally considered a signal to other lobbyists that they can do the same thing without worry.

Paul did not return two phone calls seeking comment for this story. But since joining the commission in January, he has exhibited a penchant for preferring lax ethics rules. For example, earlier this year, after a complaint was filed against Oakland lobbyist **Carlos Plazola**, Paul voted on the issue without disclosing that Plazola serves on the OakPAC board with Colbruno. And then last week, Paul voted to reject a proposal that would have required commissioners such as himself to publicly disclose wedding gifts or gifts of out-of-state travel, including first-class air fare.

Paul also grew obviously perturbed at last week's meeting during a discussion about commissioners being married to or partners of lobbyists. Kanz and the leaders of the Metropolitan Greater Oakland Democratic Club, including president **Judy Cox**, have proposed that people like Paul who benefit from their spouse's lobbying should be prohibited from serving on the commission.

Although the club's proposal carves out an exemption for Paul, he instead chose to interrogate Kanz and Cox rather than discuss the merits of their idea. "Who do you represent?" he asked repeatedly, according to a video of the meeting provided by KTOP. "Whose views do you represent?" Later, he asked pointedly if the club would pay the city's legal costs if it were sued over their idea.

Deputy City Attorney **Alix Rosenthal**, who is assigned to staff the ethics commission, told Full Disclosure that she could think of no legal grounds for why anyone would ever sue the city if it were to adopt the Democratic club's proposal. Also, it would be unprecedented for a community group to pay the city's legal bills simply because the city had adopted the group's proposal.

In an interview, current commission president Wiener said that if he were Paul, he would recuse himself from all discussions and decisions involving lobbyists and PACs. But Wiener expressed concerns about the club's proposal to disqualify future commissioners with conflicts like Paul's. Instead, he said he would prefer that commissioners recuse themselves. If they refused, then the other commissioners should have the power to exclude them from a particular issue, he said.

As for Colbruno, who also is chairman of the Oakland Planning Commission, he also did not return a phone call seeking comment for this story. But earlier this year he strongly defended Paul in an e-mail to Kanz, city councilwoman Nancy Nadel, and others.

Police Union Breaks Law for Perata

The Oakland police union violated state and local laws last week when it turned an event partially financed with taxpayer dollars into an endorsement for mayoral candidate **Don Perata**. It is illegal to use public funds for political purposes. The public meeting had been billed as a chance to meet Oakland's new police chief **Anthony Batts** and was paid for in part by the city's Neighborhood Services Division, which also sent out the invitations for the event.

Nicholas Vigilante, chairman of the Neighborhood Watch Steering Committee, which sponsored the event with the Oakland Police Officers Association, said he didn't learn that police union president Sergeant **Dom Arotzarena** planned to announce the union's endorsement of Perata and invite the former state senator to speak until just before the event. The event was held at the police officers union headquarters near downtown. "I said, 'That's not what we agreed to,'" Vigilante said he told Arotzarena about the Perata endorsement announcement. "He said, 'It's our house and that's what we're going to do.'" Vigilante said that he then suggested to Arotzarena that Councilwoman **Jean Quan**, who is running against Perata, also be allowed to speak. "He said, 'No, that's not going to take place,'" Vigilante said.

Dom Arotzarena

After Batts finished speaking, he left the event. According to Oakland activist and Quan supporter **Pamela Drake**, Arotzarena then took the stage and complained about Oakland's lack of leadership, without noting that Batts had been selected by Mayor **Ron Dellums**. Drake said that Arotzarena then announced the union's endorsement of Perata and invited him to speak. "It was clear that it was an endorsement meeting," Drake said, adding that a group of people became disgusted and walked out.

After Perata finished talking, he handed the mic to Vigilante, who had decided that he would invite Quan to speak as well about her campaign for mayor, despite Arotzarena's objections. Witnesses said Quan's appearance didn't go over well with the police union members. In an e-mail sent out after the event, Vigilante, who is also a Quan supporter, apologized for the politicking. "Neighborhood Watch is a non-partisan organization, and as its chairperson, I truly regret what happened," he wrote.

Anthony Batts

After the event, City Administrator **Dan Lindheim** said in a statement that he was "conducting an investigation to determine whether disciplinary or other action is appropriate."

Arotzarena did not return a call asking whether the union planned to reimburse the city for the funds it used for the event. The union also has yet to issue a public apology. ●

To share this story, go to: ebx.ly/gr/ethics

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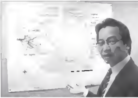

Sonny Le of the Census Bureau said the agency is happy to work with community groups. Phil Marshall

WHY THE 2010 CENSUS MATTERS IN ALAMEDA COUNTY

The bureau's quest to properly count all foreign-language speakers is important but controversial

By Phil Marshall

The US Census Bureau regards Alameda County as one of the country's hardest counties to count. It is ranked 24th in difficulty nationally, largely because of the language barriers that prevent many county residents from participating. But that could change this year. For the first time in the history of the census, questionnaires will be printed in multiple languages. And the agency's ongoing effort to properly count undocumented immigrants and other foreign-born residents could have huge financial and political ramifications locally if various efforts to discourage participation aren't successful.

Hispanics are now the nation's largest minority group because of immigration from Mexico and Central America. Some conservatives have sought to block the Census Bureau's effort to properly count this population because they believe it will direct funding and strengthen political power in areas with large populations of undocumented immigrants. Meanwhile, some Latino groups are seeking to turn the enumeration into a bargaining chip in their fight for rights.

The estimated undercount in the census of 2000 cost the county roughly $43 million in funding between 2002 and 2012, according to a report by the federal US Census Monitoring Board. And across California, estimated losses during that period were a whopping $1.5 billion. As a result, federal funding for programs from neighborhood revitalization to assistance for crime victims was lower than it should have been.

The 2000 undercount happened in large part because of language barriers that prevented recipients of census forms from responding. The Census Bureau's annual American Community Survey estimates that in 2008 Alameda County was home to between 108,000 and 121,000 Spanish speakers who spoke English "less than very well." So on March 17, the US Census Bureau will mail out 13 million questionnaires written in both English and Spanish. The forms will be mailed to neighborhoods where at least one-fifth of the population speaks primarily Spanish. The addition of the bilingual form could improve the effectiveness of the agency's ability to properly count Alameda County and increase the amount of funding the county receives through federal grants.

Because the Census Bureau doesn't differentiate between citizens and noncitizens, undocumented immigrants are included in its count. The Migration Policy Institute estimates that there are 88,000 undocumented immigrants in Alameda County. According to research by the Drum Major Institute, an organization that studies immigration, this number could translate into some $10 million to $15 million in funding over the next ten years. Contra Costa County doesn't have as large a population of undocumented immigrants, but Richmond and San Pablo rank highly as "hard-to-count" areas and also will be targeted by the Census Bureau.

The classification "hard to count" is based on twelve variables that correlate with a high nonresponse rate. Some of these are lack of telephones, linguistic isolation, and overcrowded housing. In California, linguistic isolation and overcrowded housing ranked far above the national average. "We know that a lot of those linguistically isolated households, or places where English is not a language spoken at home, are homes that also speak Spanish, so we can be confident that if there is a bilingual form sent to those residents across the state, there will be a higher likelihood of them filling out the form and thus giving us a better count in 2010," said Eric Alborg of the California Complete Count Committee. "Because of the difficulty of obtaining a good count in Alameda County, some

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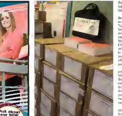
Boxes of census forms in a hall

Pi Mai An

local offices of the Census Bureau employ ten times as many workers as other offices.

And while a larger count means more money for the community at large, some grants are especially relevant to the undocumented immigrant community. Title 1 funding for low-income students, the Community Development Block Grant for affordable housing, and funding through the Medicare Modernization Act are all assistance programs used by undocumented immigrants and provisioned according to census figures.

"Communities have one shot to get an accurate picture and one shot to attract the funding they need because the numbers last for ten years," said Allen Fesnche, an immigration analyst with the Drum Major Institute. "This year a variety of issues will complicate a full count of undocumented immigrants and their families. A rise in local immigration enforcement, along with workplace raids and firings, had contributed to a climate of suspicion of government authority. This may leave many immigrants hesitant to answer personal questions in the census."

Not surprisingly, an effort to better count the nation's undocumented population has faced political opposition. Last month Republican Senators David Vitter of Louisiana and Bob Bennett of Utah proposed an amendment that would change the wording of census forms to ask whether or not the recipient is a citizen. Prior 2010 forms only asked whether or not someone was native born. "Illegal aliens should not be included for the purposes of determining representation in Congress, and that's the bottom line here," Vitter said in a press release.

A few days later the proposed question was taken off the table following a joint statement by former census directors. "Such a massive revision could not be accomplished in time to conduct the census on its currently envisioned schedule," the statement said. "The resulting cost to the taxpayer is almost incalculable, since the Census Bureau has already spent at least $7 billion to prepare for the decennial enumeration."

Still, the census isn't in the clear yet. Several groups from within the Hispanic community have proposed a boycott. "Latino undocumented immigrants are being used only as 'scapegoats' with a dollar sign over their heads," said Reverend Miguel Rivera, chairman of the National Coalition of Latino Clergy and Christian Leaders, in an October 1 press release. "We urge members of Congress to pass a fair, decent, and humane comprehensive immigration reform." Only after that occurs, he said, should Latinos participate in the census.

How effective will the proposed boycott be in the face of such a massive mobilization by the Census Bureau? "People that really understand why it is so critical [for] immigrants of all status to participate in the census are really going to drown out all these fringe elements with positive messages," said Daranee Petsod, executive director of Grantmakers Concerned with Immigrants and Refugees.

The Census Bureau is less concerned about the proposed boycott than the fear that the government will use the information to assist in raids. "We need a proxy," said Sonny Le of the Census Bureau. "We need community-based organizations to speak for us." So prior to the actual count, outreach workers from the Census Bureau will engage outside organizations that can serve as trusted voices within their respective communities. In Oakland's multilingual Fruitvale district, the Census Bureau is enlisting the help of the Spanish-speaking Unity Council and La Clínica de la Raza, and the Organization of Chinese Americans to spread a positive message about the count and encourage participation. Following its initial PR campaign, the Census Bureau will undertake the daunting task of trying to count the country's 310 million people.

Meanwhile, the state's high unemployment rate is providing the Census Bureau with a very qualified labor pool to draw from. "We have some Ph.Ds, we have some lawyers, we have some doctors, we have some people that used to be CEOs, so we have a whole gamut of people," Le said. "This is one reason why we were able to finish our address verification sooner, because we had a much more sophisticated workforce than 2000."

Spanish speakers aren't the only segment of the population the agency is targeting. Census questionnaire recipients who don't speak English or Spanish can request a form in their preferred language by phone, online, or directly at a census office. Vietnamese, Chinese, and Spanish are expected to be the most popular other languages in the East Bay, but there are assistance guides in 59 alternate languages that range from Amharic to Yoruba.

Boycott or not, it is expected that next year's census will provide the undocumented community with unprecedented clout. All reasonable estimates suggest the state's Hispanic population has grown since 2000. With billions of dollars in play for a cash-strapped California, the census count could become an attractive bargaining chip in the struggle for rights or at the very least, the chance to count. ●

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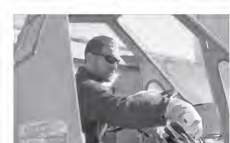

Das Mann operates a crane at his West Oakland artist facility and at 2008 Burning Man

Joshua Emerson Smith

Das Mann of Steel

How a metalworker from Burning Man became the maestro of the huge American Steel artist complex. *By Joshua Emerson Smith*

When Dan Das Mann moved to the Bay Area in 1996, one of the first things he did was help build a metal shop at a large San Francisco artist collective. People at the Cell Space arts complex were always going on and on about "Burning Man, Burning Man, you got to go to Burning Man!" So in 1997, Dan made his way out to the desert for the first time. "I'm just walking around looking for something to do and I walk up to this guy," he recently recalled. "And he's been working trying to make this ten-foot ball of ice in the middle of the desert."

The guy was Jim Mason, a prominent Bay Area artist. Mason had started out with a team of assistants, but after a few days his project seemed hopeless and the crew lost interest. However, something about it all attracted Das Mann. "Everyone had abandoned the project because it was failing; it was falling apart," he recalled. "And he was walking around talking to himself. He'd been up for three days trying to finish this thing." That's when Das Mann offered his assistance.

Mason turned him down. But Das Mann was nothing if not persistent. "He can't even move anymore," he recalled of Mason. "And I'm up there cutting the mold, doing crazy stuff and electrocuting myself, and he's like 'Dan, I just can't go anymore. I'm just too far gone.'"

"I said, 'Go to sleep, and when you wake up this thing's going to be done.'"

As Das Mann tells the story, when eight in the morning rolled around, there was a ball of ice in the middle of the desert.

So he and Mason struck up a friendship, and the following year Mason introduced Das Mann to some people who would prove to be important to him. "He brought Larry Harvey over to my studio in the spring, and he's like, 'I want you to meet Larry Harvey, the founder of Burning Man,'" Das Mann said. "Jim and Larry were good friends because Jim was this mad artist doing the coolest stuff."

Harvey ended up helping to fund Das Mann's 1998 project for Burning Man — a 25-foot-tall copper tree that spouted fire and water. He also gave Das Mann a coveted spot in which to display his tree, where Burners could walk up and play in the water during the day and marvel at the blazing fire at night. Eventually, Das Mann received commissions to build several more trees, including one for a private investor and another for an Australian aboriginal tribe.

"That was the beginning," Das Mann recalls today. "I had always had these visions — small concepts, but I wanted them to be major installations — interactive things that people could experience in a full way that would emotionally change them. You can do that with small things, but big things at Burning Man can really do that. And that spoke to me."

So Das Mann went on to become a Burning Man regular. And if he didn't know anybody thirteen years ago during his first visit, by this year he pretty much knew everybody. As he sat in a chair under a large shade structure looking up at a thirty-foot-tall metal woman named Ecstasy, all around him people lazed on couches, some smoking, others fixing breakfast in a kitchen area equipped with several refrigerators and a stove.

"Our goal for many years was to do it all: make the art, make the camp, have the good fun times, not burn yourself out," he said contentedly, reveling in his eighty-person camp. "And we solved it after thirteen tries."

The accommodations certainly impressed. His camp provided electricity, a meal plan, a mostly operational shower, a graywater evaporation pond, plenty of camping space, a commodious shaded common area, and prime real estate on the main drag, facing the action. Not to mention the camp's festive amenities, which included a twenty-foot-wide dance pit beneath the giant metal woman — encircled by a ring of fire.

But perhaps most notably, the fabled drama of years passed seemed nonexistent at this year's camp. "I came up with the idea to do a performance deposit," he said. "So everybody in the camp has to do an eight-hour shift, and everyone pays a $200 deposit against their work. So when they do their job they get the money back. And that little maneuver changed the entire dynamic because now everyone's working together."

Organizing volunteers in the desert may not seem impressive to people who are familiar with Das Mann's large metal sculptures. But he doesn't see it that way because lately he's been focused on fine-tuning his managerial skills. "I've been calling myself a conductor," he said. "I think of what I do and what the people I work with do kind of like a symphony."

Das Mann's latest symphony is taking place at an enormous building in West Oakland. He and his business partner, Karen Cusolito, recently became the sole leaseholders of the Big Art Studios at American Steel. It's a 250,000-square-foot warehouse housing eighteen bridge cranes and 300 to 400 artists at any given time. Many tenants use the space to create metal sculptures. But there's a whole warehouse for painters, jewelry designers, and other fine artists, as well as a recording studio for DJs and others musicians. They also rent space to small nonprofits.

West Oakland is home to many art studios but nothing else as big or diverse as this. Not so long ago, the American Steel building was slated for demolition in order to build condos. But Das Mann and Cusolito hope to create an environment so appealing that no one would dare tear it down. And where many such studios live under the constant threat of being closed down because they don't comply with city building or fire codes, Das Mann and Cusolito have worked hard to develop a relationship with the City of Oakland.

It's hard to imagine that a party in the desert could help change the face of West Oakland. But that's exactly what's happening. If the Big Art Studios at

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Das Mann Of Steel

Continued from page 13

American Steel succeeds, it could redefine an entire neighborhood.

Das Mann has a reputation for taking on big projects and making them work. It seems to be part of his hardwiring.

"I pulled my first all-nighter when I was ten," he said, fondly remembering the working bubblegum machine he built out of Legos. It took him 24 hours, but he didn't quit until family members were plunging pennies into his multicolored plastic machine.

Das's original surname was Lowry, which he replaced with Das Mann at age seventeen. At twenty, he helped his mother and brother start a pizza business called Lowry Food Company. At its height, he said, they were making 50,000 pizzas a day for Walmart, Albertsons, and other big grocery stores. "It was a very exciting and interesting experience," he said, "but ultimately not for me."

At 21, Das escaped his hometown of Dallas to attend a landscape architecture program at Rutgers University on Long Island. But he didn't get along with his professors all that well. Part of the problem was that he was better at going to the bar than to class. But he also resisted the rules of conventional landscape architecture. "I was always turning my pieces into these huge sculptures," he said. "They wanted things to be a little more structured and I was building theme parks with rivers through them instead of beautiful vending infinity pools."

By the time he graduated, the family business was booming and his mother and brother invited him to return to Dallas to become a partner in Lowry Food Company. He accepted, but only stayed for two years. That's when he moved to the Bay Area for a fresh start.

"I immediately found Burning Man and started making art out here," he said. "It was kind of like my art school."

This year at Burning Man, he turned forty on the night of the burn. Hovering above, Ecstasy's hands clenched against her metal chest, periodically bursting into flames. People blew in and out of his camp like sand, an endless stream of acquaintances swirling amongst his closest friends as everyone danced to the music and fire effects blasted from above and below. A photo booth built onto the back of a Cushman motor-maid vehicle, known as the Photo Boof, projected strange and familiar faces across the sand in front of the camp. One night turned into the next. The birthday party seemed to go on for days. "I'm kind of amazed at what I've accomplished," Das Mann confessed.

But less than a week later, it was back to work at American Steel. Trucks of dusty gear pulled into a large storage bay and people wandered around to recoup their deposits by cleaning metal poles and dusty kitchen equipment. Ecstasy lay up next to the Photo Boof on a huge truck trailer. Das Mann came zipping around the corner on a forklift. Immediately, a team of people swarmed around him helping to keep the Photo Boof balanced as he used the forklift to ease it onto the ground.

Such scenes are typical at American Steel. Whatever Das Mann's working on, there seems to be a team of loyal volunteers on hand to help. Dale Holden is one of them. He hooked up with American Steel through a friend. "I showed up one day and helped out with unloading a truck and realized what the place was about and decided to stay because it was freaking amazing," he said.

Holden has been involved with American Steel for more than three months now, and on that particular day he was in charge of the cleanup effort. Toward the evening, he calmly started rounding up volunteers to help him with a side project. A city building inspector had discovered people affiliated with American Steel squatting in a storage lot across the street. It was Holden's job to clean out the lot within 24 hours.

But eventually the cleanup effort turned into a late-night party. Everything seemed extremely relaxed and it was questionable whether the lot would be ready for the inspector in the morning. Then Das Mann emerged out of the shadows, and the partying turned to work. By the next morning there was a lock on the gate and the place was cleaned out.

Such violations are rather common in the free-form world of artist work spaces. Vincent Crudele, a City of Oakland fire inspector, said usually only about one third of such work spaces are up to code. "On any given day, when we conduct our inspection process and we go into these types of spaces, we typically find violations to the fire code and the building code." But Crudele counts the Big Art Studios at American Steel among the compliant third. Still, keeping a space like Big Art Studios up to code is tricky.

Das Mann says that American Steel is the Bay Area's biggest facility for artists. [illegible] because of the wide variety of artists working side by side. "This has been a challenge," he said, "but the difference here is, they want to do it correctly."

Of course, American Steel takes up four city blocks, so it would be hard for tenants to hide even if they wanted to. For instance, in July, Das Mann and Cusolito threw a giant fundraiser for the studios called "Sand By the Ton." Basically a mini Burning Man, the party was so successful that Crudele, who was on the scene that night along with a small team of police officers, stopped letting people enter. By the end of the night, almost a thousand people were lined up outside while the party raged on.

Cusolito said the fire inspector worked very hard with her to get the building ready for that event, which included putting in exit signs, fire extinguishers, and a new sprinkler system. And those upgrades are only the beginning, she said. "There are different levels of things that need to happen," Cusolito said. "But there's a budget that needs to be considered. It's not like I can make everything happen at once."

American Steel was the direct result of Das Mann's and Cusolito's infectious drive to create art on a massive scale. In 2005, they were looking for a place to create two huge metal sculptures called "The Passage," a thirty-foot scrap-metal woman walking hand in hand with her twenty-foot tall child. At the time, Das Mann ran a San Francisco art space called Headless Point, but he and Cusolito needed space with higher ceilings to construct the figures.

"It was just a lark, but I said, 'Dan, let's call that guy Tom in that big space in West Oakland and see if he'll let us borrow a little space.'" And it turned out that Tom, a structural engineer named Tom Dias, with whom Das Mann had briefly worked, was amenable. "So we came in, busted out the piece in two months, packed up and left," Cusolito said. The next year, Dias let them come back to construct two more metal figures. Then, in 2007, the Burning Man organization funded a massive installation project proposed by Cusolito and Das Mann.

"When we got approval to do 'Crude Awakening,'" Cusolito said, "we realized we needed our own space. And that's when this all started happening."

Cusolito and Das Mann are grateful for Dias' support over the last four years. In addition to helping them rent their own space at American Steel, he assisted them with several structural issues on "the Passage." And he looked over their shoulders during the construction of "Crude Awakening."

"That's how we forged our relationship," Dias recalled. "I guess I sort of schooled Dan a little bit in how to do steel work. I think what this thing did for Dan was change his perception of what a shop space should be. I think his shop before was small and crowded. And to all of a sudden have overhead cranes and places where trucks can come make deliveries and was zoned correctly, all of that stuff maybe opened his eyes."

The creation of "Crude Awakening" — a 2007 installation that featured eight giant metal figures, including Ecstasy, and an exploding oil derrick — drew a sizable cast of workers, volunteers, and friends. Some started renting their own spaces at American Steel.

Steve Valdez is a metalworker who has been renting space there since 2007. He really enjoys the facility's community. "A lot of us have been associated through Burning Man," he said. "I guess that same kind of ... utopian society that you have out there translates to the working world here." People at American Steel are willing to share their tools and materials, and nobody really abuses the privilege. "If you need something in the desert, somehow it just shows up. It's kind of the same thing here."

Valdez said the space at American Steel feels relatively stable.

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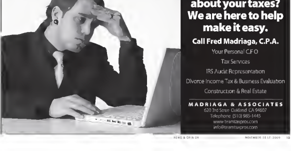
An area outside the warehouse where one of Das Mann's sculptures is stored

Joshua Emerson Smith



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Das Mann of Steel

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but he noted that you can't take any such work space for granted in the Bay Area. And indeed, before Cusolito and Das Mann took over the lease, the building was slated for demolition. When the housing boom was still booming, the long-range plan was to replace American Steel with condos. Renting to artists was a good temporary use of the space, and more and more artists moved in. Then the economy collapsed and the condo project got tabled. That's when Cusolito and Das Mann made their move.

On April Fool's Day of this year, they became responsible for hundreds of subleases and a total rent neither would discuss. While Das Mann had run artist workspaces before, a facility of this scale took things up a notch.

Taking on a lease of this size and renting space to artists amidst a nasty recession might seem crazy to some people, and it's still far from clear whether American Steel's immense size will eventually make or break the project. But Das Mann and Cusolito's connection to a giant community of artists has certainly helped them rent out a lot of space. And having so much space has made it relatively cheap for renters. Still, Das noted, there was significantly less action this year during the months before to Burning Man. And Das Mann conceded that the poor economy has affected things. But the studios are still growing at a steady clip, he said, and he and Cusolito remain powerfully optimistic.

"The inspiration with all this cross-pollination is so rich," she said. "I love coming to work."

Karen Cusolito is Dan Das Mann's partner in American Steel.

Metalwork is still the primary business at American Steel. But recently Das Mann and Cusolito renovated a warehouse for other types of artists. For 70 cents a square foot per month, painters and sculptors can now rent partitioned cubicles. But like everything at American Steel, this space is adjacent to industrial activity. At least one painter has complained that her canvases get dirty from dust and various kinds of debris in the air. Das Mann promises that a cleanup is in the works.

Painter Daniel White notes the dust, but doesn't find it a problem. "I figure Leonardo put up with it," White said. "He didn't have air conditioning or anything. If Michelangelo, Leonardo, all those guys dealt with the dust, I can deal with the dust." Some people may want a pristine or quiet workspace, but White said he likes the close proximity of so many different projects happening at once.

"I get a lot of inspiration," he said. "I get a lot of feedback. People come by and look at the work. Then I can also look at other people's work. It really helps fuel what I do." For instance, White was working on an elaborate chair featuring nails and crosses that dealt with religious themes. And being at American Steel has inspired him to envision the project completely differently. "I'm thinking, 'Wow, I can make that big.' I'm thinking, 'Hey, why not push it and do a whole dining-room set?' Then yesterday I was thinking, 'Why not just do a whole room?'"

Other tenants have similarly big plans, although their art is perhaps less obvious. Ernest Lawson works for the West Oakland Greening Project, a nonprofit that builds wooden benches and planters and installs them around the city. Lawson said it can seem like an anomaly, especially next to a bunch of painters and sculptors. But as Cusolito and Das Mann see it, they're all essentially trying to beautify their environments. Lawson calls American Steel a "big little community" where there's a lot going on but everyone's willing to help at a moment's notice.

"Basically, if you need to borrow a truck, someone will let you borrow it," he said. "Anything you need to do. It's real close-knit in here." Lawson is trading services with someone he calls "the worm lady." He's making her a box for her worms and, in return, she's going to make the West Oakland Greening Project a web page.

Das Mann recently returned from a trip to Los Angeles. It was the middle of the week around noon and Ecstasy and another giant metal figure were again strapped to a truck trailer. The driver pulled around to the side of the building, unhitched his cargo, and drove away. Das Mann and a small crew sat on the trailer preparing to move the 14,000-pound Ecstasy with cranes.

HOLIDAY guide

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American Steel tenant Dale Holden in a balcony above artist Daniel White. At right, welder Steve Valdez.

Joshua Edmonds / S.F.

Das Mann had good news.

"We talked with Pascal, who runs E.D.C. and all these big raves, and he's basically hired us to build the second biggest stage at E.D.C."

E.D.C., or Electric Daisy Carnival, is a 100,000-person electronic-music festival held in the spring at the Los Angeles Coliseum. Pasquale Rotella produces that and several other events. Das Mann had let Rotella rent Ecstasy and two other figures with full fire effects for an event called "Nocturnal" the previous weekend. That's when Das Mann pitched him the idea of building a "custom stage." Apparently, Rotella liked it.

"There's a limited amount of money to do installations like we do," Das Mann said. "Burning Man probably has the biggest grants. But that's limited, too. The maximum they give is like $60,000 or $70,000. That doesn't take you that far. So I was thinking, 'What if we turn these stages that have big budgets into huge sculptures?' So a stage isn't just a stage for a DJ anymore, it's a major art installation in its entirety."

If the Electric Daisy Carnival stage goes well, Das Mann hopes to contract with Rotella to create approximately fifty stages a year. "That would be an entire company unto itself that would run out of American Steel. It would be two bays of stage construction art making year-round."

For Das Mann, the idea is damn near perfect. The budget for a stage can be anywhere from $80,000 to $300,000, which would provide work not only for him, but also for many other people at American Steel. Das Mann said he would love to give Dias the work of building the stage's frame. "Every kind of artist — the painters, the glassblowers, the ceramicists, everyone — can have pieces of this thing. ... It just goes on and on."

It's hard to pin down just where Das Mann's insatiable desire to create ever-larger projects comes from. It seems partly inborn and partly the result of Burning Man culture. But there's something else, too. He's an artist, but he's also a promoter and a people person. A gathering is a work of art for Das Mann. Organizing a camp, a party, an art installation, a giant artist work space, a DJ-stage-turned-sculpture — each is a work of art for him.

"It's about giving people the chance to have ownership in what they do," he said. "I learned a long time ago that if I wanted to be a micromanager, I might as well quit while I'm behind. Because people are skilled. They're smart. They have great ideas and a lot of vision. I only know some things. It's a lot more interesting to come up with some ideas, put them in motion, and allow everyone to fill in where they fit best — to do the part that suits them and that they're happy doing. So if you think about it in that sort of conductor-symphony scenario, I don't play the violin. I mean, I could probably play it a little. I could probably play a little bit of trumpet. I could probably play a little bit of drums and some xylophone. I'm not great at any of those things. But I can be the glue." ●

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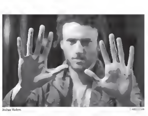
ARTS & CULTURE

CULTURE SPY

JESUS CHRIST SUPERSTAR

How one manic episode became the launching point for Joshua Walters' career in theater

By Rachel Swan



Joshua Walters.

[illegible]

Joshua Walters is a thin, rubbery 24-four-year-old with a mop of strawberry blond ringlets. At sixteen, he says, he became convinced for about a week that he was Jesus Christ. Walters, who is Jewish, says he was so utterly married to the idea that he managed to persuade several other sixteen-year-olds to do his bidding. He had a group of acolytes at his San Francisco performing arts school and more than a few detractors. "I was vocal about it," Walters said. "I was prophesying on the mountain top. I had prophets. I had people who I inducted into my way of being. I had people who believed that I was someone special — that I was like a messiah. And then I had people who I was scaring away, and like, terrifying." Once the illusion wore off, Walters found himself in Herrick Hospital. He'd hit rock bottom. Two more hospitalizations and a lot of meds would follow before he figured out how to channel these manic episodes.

The Jesus story would ultimately inspire a one-man autobiographical show called *Madhouse Rhythm*, in which Walters incorporates spoken word, comedy, and beatboxing into a script about his bout with bipolar disorder. "It's kind of backward, being bipolar and taking drugs for it," he says in one scene of the play. "I take drugs to be sober. And then when I'm sober — it looks like I'm on drugs!" Walters currently takes several medications, and compares their effect to "the adventures of a hibernating bear." He says he's happy to sacrifice the manic episodes (the highs aren't worth the lows) and live a somewhat normal life. Nonetheless, madness permeates most of his creative work. It's become an obsession.

Madhouse Rhythm resulted from a books' worth of spoken word pieces, all based on Walters' high school experiences. He developed them onstage at the Berkeley Poetry Slam, bringing a new piece in every week and testing it out for an audience of fellow poets. Between 2006 and 2008 Walters managed to flesh out eighty minutes' worth of material and give it a coherent narrative thread. He premiered *Madhouse Rhythm* at the Jewish Community Center of the East Bay, later brought it to San Francisco's Climate Theater (where he is now an artist in residence), and currently tours it at high schools and colleges throughout the state. It's a hit, partly because Walters has the kind of vocal intonation that makes his silliest points sound emphatic. He over-amplifies everything. He always appears to know what he's talking about. Best of all, he brings the romance of the old term "manic depression" into what's now a clinical disorder known as bipolar disorder.

Recently, Walters got bored of being the bipolar guy. He decided to apply his interdisciplinary style to a more lighthearted form of solo performance. His new bits feature shaggy-dog tales about everything from sex to food, having low blood sugar, and watching a porno film with his grandmother (by accident). Walters mixes in a lot of beatboxing to give these stories a bit of a groove and make it seem less like a guy pouring his guts out on stage. There was a point in life when he wanted to be *that* guy, but now he seems to be waffling.

Show Info

The Scorpio Spectacular happens Thursday, Nov. 19, at Ashkenaz (1317 San Pablo Ave., Berkeley). 8 p.m., $5 for Scorpios, $10 for others. Ashkenaz.com or TheJoshuaWalters.com

Sitting in his living room on a recent Wednesday, Walters tried to explain the themes that tie all of his work together. Most of it is still about madness, he said. It's also about finding musical depth in your own eccentricities — which is where the beatboxing comes in. "Beatboxing is my version of humming," Walters explained. "It's my version of singing to myself. I beatbox in the shower. I beatbox in the car. I beatbox when I'm walking down the street. I talk to myself and beatbox at the same time." That's a pretty safe way to process emotions, he said, because once you take the beat away, you're left with, well, a guy talking to himself — i.e., madness.

"I have a theory that the more musical you are talking to yourself, the less harmful it is in the world," he said. "A guy singing a song with no words is the most harmless you can get." He mimics the voice of Gene Kelly contentedly humming the melody of "Singin' in the Rain." Once you add words, he says, people start to look at you funny. "People are like, 'Okay, he's singing to himself,' but he's still singing a song. ... That's the middle level. Then the most mad way you can express yourself in society is to talk to yourself with no music." Walters trades his sweet Gene Kelly for the voice of a psychopath. "I'm *singin' in the rain!*" he shouted, allowing his voice to crescendo. "I'm singin' in the rain!"

Walters realized pretty early on that people were more likely to accept the "mad" side of his personality if it were filtered through some form of music — hence the title of his first show. Now, he's deemphasizing "madness" and accentuating "rhythm." Walters' next show, the "Scorpio Spectacular" (which happens Thursday, November 19 at Ashkenaz), will set him alongside two other beatboxers, John Stadler and Brunker Lee. All three of them mix vocal percussion with some other skill: Walters specializes in storytelling and spoken word, Stadler plays guitar and saxophone, Lee is a beatbox juggler. In keeping with the theme, Walters plans to tone down his art and focus on quotidian stuff that has little — or nothing — to do with mental illness. He opens a small pocket journal and shows some of the ideas he's jotted down. There's one about buying a falafel in Jerusalem and discovering the place where Jesus was buried. There's another about fake-crying to get out of a $600 bar tab. Both seem relatively innocuous compared to a show about manic episodes and crippling hallucinations.

But there's a kind of emotional darkness — call it madness — that informs even the most banal parts of Walters' repertoire. A lot of his stories are ostensibly about one thing, while really about something else (discomfort, alienation, unease). After all, Walters' mental illness was the genesis of his theater career — and to this day the two things seem inextricably linked. It takes an exhibitionist personality to decide that you're Jesus Christ and actually round up a flock. But it translates well on stage. ●

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EVENTS & ATTRACTIONS

Mercurial Farid

Playwright channels the spirit of Freddie Mercury at this week's Hecho en Califas Festival

Farid Karimi

Playwright Robert Farid Karimi likes comparing himself to "the missing piece" from a famous Shel Silverstein poem — the one about a lone scrap trying to find a "Big O" in which to belong. In Karimi's case, that Big O has to accommodate many discrete parts: his Iranian and Guatemalan heritage, his masculinity, his rootedness in the East Bay (specifically Newark), his writerly sensibility. Over the years, his quest for the ineffable whole has inspired a series of fascinating performance pieces. The first, "Self (The Remix)," used the 1979 Iranian Hostage Crisis as a launching point. From there, Karimi tried to navigate a world framed by Reaganite conservatism on the one hand and 1980s-era hip-hop, on the other. Years later, he would develop *The Cooking Show con Karimi y Comrades*, which spawned from Karimi's interest in *PBS* culinary programs but ultimately dealt with culture and ethnicity. (Its next iteration will focus on Type 2 diabetes in the inner city.) His new show, ***Farid Mercury***, is the most imaginative yet. Inspired by the late Queen frontman Freddie Mercury — a 1970s-1980s rock star with Zoroastrian roots — it's a mash-up musical about Persian-ness, sexuality, and a "self" that resists caricature.

To Karimi, Mercury was the consummate interloper — a gay, androgynous rock singer who grew up off the coast of Tanzania, went to school in India, and became a megastar in the UK. He brought together widely varied influences (disco, Jimi Hendrix, Indian playback singers) to create immortal rock music, and managed to reach legend status even though his persona went entirely against the grain. Karimi found that oddly satisfying, especially in the face of all the Persian male stereotypes he currently sees in pop culture. Most obvious is that of the Iranian terrorist, which existed long before Bush coined the phrase "axis of evil." "It was as if America hadn't gotten over 1979," Karimi said. "Even Timothy McVeigh — first thing: Iranians! I always trip out on that." But that image doesn't exist in isolation. In fact, said Karimi, it's just one in a huge catalog: "There's Mad TV's angry Iranian tow-truck driver guy, the sexy Nazi from Seinfeld, and the oversexualized guy with his three buttons down, showing his chest hair, with too much perfume on," he said. "There's also the usual: the foreigner, the idea that every Persian is a Muslim."

In developing *Farid Mercury*, Karimi interviewed a bunch of people about their conceptions of Persian masculinity, then did his own research on Mercury the pop star, a character who seemed to live outside those definitions. His show, which premieres this weekend as part of La Peña's 10th Annual **Hecho en Califas Festival**, will channel the spirit of Freddie Mercury. But it's not "The Freddie Mercury Story," said Karimi. It's actually the story of the missing piece — i.e., a playwright's quest for affirmation and belonging. *Farid Mercury* runs Friday, Nov. 13, and Saturday, Nov. 14, at Berkeley's **Ashby Stage** (1901 Ashby Ave.). Hecho en Califas runs Nov. 11-15, with events ranging from Weyland Southon's HomeMade arts showcase to a requiem for slain LGBT artists by Bay Area organization Mangos with Chili. It kicks off Wednesday at **La Peña Cultural Center** (3105 Shattuck Ave., Berkeley) with a new commission by theater group lunaRUSH called ***Rosa-Días Behind the Pigpen in the Morning***. $10-$12. LaPena.org.

— *Rachel Swan*

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ATTRACTIONS

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University of California Botanical Garden See plants you won't find anywhere else — more than 12,000 varieties, in fact. Free docent tours Thursdays, Saturdays, and Sundays at 1:30 p.m., open daily 9 a.m.-5 p.m. Free admission on the first Thursday of every month. Daily. UC Berkeley Botanical Garden, 200 Centennial Dr., Berkeley. 510-643-2755, BotanicalGarden.berkeley.edu.

FAIRS, FESTIVALS & FUND-RAISERS

Hecho en Califas Festival Showcases Art, music, & dance [illegible] curated by Weyland Southon featuring performances by DJ Edith Santero, Mia Zuniga, Florencia Rumin, Bang Coca, BRWN BRLR, Los Rancheros, DJ Loyola, Rene B. Ray Yañez, and Jon Burdon of The Great Tortilla Conspiracy. Sat., Nov. 14, 9 p.m. $10-$12. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org. www.lapena.org/hecho09/hechopage.html

KIDS

Art Oakland for Children with Disabilities Ages 8-16 can learn to draw with wire, they make simple prints, and make an artistic environment in a group setting. Maximum five students per class. Call to reserve. Saturdays, 11 a.m.-noon. $5. MadArt Art Center, 551 23rd St. (Florence Loan-Kan Gallery), Richmond. 510-[illegible]. MadArt.org.

Children's Fairyland Weekend Activities Featuring arts and crafts, puppet shows, children's theater shows, the animal of the day and more. Saturdays, 11 a.m. Sundays, 11 a.m. $6. Children's Fairyland, 699 Bellevue Ave. (@ Lake Merritt), Oakland. 510-452-2259. Fairyland.org.

Children + Kung Fu Classes Taught by the masters from the Shaolin students Temple and Education Foundation. Tuesdays, Thursdays, 3:45-4:45 p.m.; Saturdays, 10-11 a.m. Continues through Dec. 31. $[illegible] Oakland Asian Cultural Center, 388 9th St., Oakland. 510-637-0455. OACC.oc.

Children's Philippine Folk Dance Joy Loyola teaches traditional Philippine folk dances on selected Sundays. Sundays, 1-3 p.m. Continues through Dec. 20. $150 a quarter (cost @ support). Oakland Asian Cultural Center, 388 9th St., Oakland. 510-637-0455. OACC.oc.

Delta Hip World A creativity workshop for kids grades 3-12. Please preregister. Ongoing, start anytime. Fridays, 4:15-6 p.m., $25/session or $10/floor students. Frank Bette Center for the Arts, 1601 Paru St., Alameda. 510-523-6957. FrankBetteCenter.org.

Coyote Cubs Naturalist [illegible] leads a monthly class introducing [illegible] 3-5 to the natural world in a hands-on way. Registration required: space is limited. Third [illegible] of every month, 10-11:30 a.m. & 2:30-4 p.m. [illegible] $8, nonresidents $10. Coyote Hills Regional Park, 8000 Patterson Ranch Rd., Fremont. 510-795-9385. EBParks.org.

East Side Oakland Book Club Book club for teens and middle-school students. For the current book title, call Madison at 510-615-5726. Third Wednesday of every month, 3-5 p.m., free. Oakland Public Library, Martin Luther King Jr. Branch, 6833 Inter-

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PICKS

Exile Forum and Hip-Hop Concert

What does it mean to be exiled? What medium more befits the topic of exile than hip-hop? In the last thirty years, hip-hop has expanded around the world as a powerful outlet for disenfranchised voices, yet many regard it as music for gangsters. Friday Nov. 13's **Exile Forum and hip-hop concert** at Cal State University East Bay's **New University Union** (25800 Carlos Bee Blvd., Hayward) kicks off with a panel discussion featuring emcee Toman Jahi, ethnic studies professor emeritus Noel K. Samaroo, and photography lecturer Lisa Lenzie. After the discussion, stick around for performances by Jahi, Desire Eclipse and Time, preceded by videos documenting the plights of African Americans, Nicaraguans, and Iraqis. 5-9 p.m., free. CSUEastBay.edu — *Philip Marshall*

Magic Jester Theater Improv

Shouting out advice to an actor on stage is usually a good way to get thrown out of a theater. Not when the **Magic Jester Theater** improv troupe are on the stage — they actually encourage it. Harnessing imagination and manic energy, the Magic Jester Theater group will riff off audience suggestions with results that could range from comedy to science fiction. Shows also feature guest musicians and poets. Appropriate for teens and up. On Friday, Nov. 13, at the **Temescal Arts Center** (511 48th St., Oakland). $10, $5 for students. MagicJesterTheater.com — *P.M.*

Magic Jester Theater

Soul Clap Dance Competition

The idea of applying a TV-style dance competition to a dive bar template is weird enough to produce cognitive dissonance, but New York DJ Jonathan Toubin assures it can be done. His nationally touring **soul clap dance competition** features vintage soul, rockabilly, surf music, and crazy garage funk, mostly by artists who never made it into the mainstream. Toubin describes it as "45 RPM magic," suggesting that he may spin real gramophone records, rather than the customary Serato Scratch. (Could it be?) Contestants will dance before a panel of marvel celebrity judges (full disclosure: I'm one of them) on Saturday, Nov. 14, at the **Uptown Nightclub** (1928 Telegraph Ave., Oakland). The winner gets $100. Guest set by DJ Ian Svenonius. 9 p.m. $5. UptownNightClub.com — *Rachel Swan*

E&A

[illegible] Blvd., Oakland. 510-615-5728, OaklandLibrary.org.

East Kids Teen [illegible] Opportunity for teens to [illegible] films and discuss graphic novels. Second Wednesday of every month. 3-5 p.m., free. Oakland Public Library, Martin Luther King Jr. Branch, 6833 International Blvd., Oakland. 510-615-5728, OaklandLibrary.org.

[illegible] [illegible] program is for girls who want to earn community service hours. [illegible] high school. Participants [illegible] leadership and [illegible] skills, and then put those skills into action by working with the younger girls at the Meyers Center [illegible] their own [illegible] and activities, such as [illegible], French songs, movie [illegible], and [illegible]. Thursdays, 3:30-5:30 p.m. [illegible] Inc., Meyers [illegible] (1724 Santa Clara Ave.), Alameda. 510-521-1745, [illegible]landCity.org.

Holiday Card Photo [illegible] [illegible] by a professional photographer. Packages [illegible]. Saturdays, 11 a.m.-2 p.m. Continues through Nov. 14. $9.95 for ages 1-5 [illegible] $9 for each additional sibling. Sadie Boy's Cafe, 4210 Telegraph Ave., Oakland. 510-661-7378, SadieBoysCafe.com.

Harry's Kids Oakland [illegible] [illegible] are Emily Chu and Karen Kruger. Third Sunday of every month. 5-30-7 p.m. [illegible] House, 718 [illegible] St., Berkeley. 510-525-0842. Public, bring your child's [illegible] card. 510-444-4329.

Karate [illegible] for Kids Certified instructor [illegible] Connelly leads these classes just for girls ages 10-16, combining elements of tae-bo, yoga, karate, and [illegible] in a [illegible], [illegible] workout. Tuesdays, 6:25-7:25 p.m., $15 drop-in rate, $100 for unlimited classes/month. 510-847-1400, [illegible]. Albany Karate for Kids, 1249 Marin Ave., Albany. [illegible]

Livermore Area Recreation and Park District The district offers aquatics, golf, adult sports teams (including soccer, softball, [illegible] and volleyball) [illegible] for [illegible] and children of all ages, and more, at [illegible] throughout Livermore. Call 925-960-2400 for more info. Daily. LARPD.dst.ca.us/activities_[illegible]. Livermore Community Center, 4444 E. Ave., Livermore.

[illegible] Sing-Along [illegible] and Meka of the National Puppet Theater [illegible], a fun and [illegible] (three Tuesdays), 8:15 p.m. $4.95 for kids, $1 for each additional sibling, free for adults [illegible] Sadie Boy's Cafe, 4210 Telegraph Ave. [illegible] 510-661-7378, SadieBoysCafe.com.

Oakland [illegible] Mic Youth Speaks [illegible] monthly under-25 open mic [illegible] by Melani Clay and Katy Tombre and featuring [illegible] by DJ Days [illegible] Second Friday of every [illegible] 7 p.m., free. 415-255-9035, YouthSpeaks.org. Oakland Art Gallery, 199 Kahn's Alley (at Frank Ogawa [illegible] 11th and Broadway St.), Oakland. 510-637-0365, OaklandArtGallery.org.

[illegible] for Kids Beginning classes in [illegible]. Saturdays, 9:30-10:30 a.m. [illegible] Kala Mande College of [illegible], 1834 Delaware St., Berkeley. 510-[illegible], [illegible].org.

Teen Advisory Board Meeting Second Thursday of every month. 4:15-5:15 p.m. [illegible] Oakland Public Library, Main Branch, 125 14th St., Oakland. 510-238-3134, OaklandLibrary.org.

[illegible] for Kids For young fans of [illegible] entertainment. Packages 3:30-5 p.m., free. Oakland Public Library, Martin Luther King Jr. Branch, 6833 International Blvd., Oakland. 510-615-5728, OaklandLibrary.org.

Teen Anime Thursdays Music, [illegible], prizes, games, and movies. Thursdays, 3-5 p.m., free. Oakland Public Library, Dimond Branch, 3565 Fruitvale Ave., Oakland. 510-535-5620, OaklandLibrary.org.

Wild [illegible] Children's program [illegible] stories, music, and magic [illegible]. Saturdays, 10:30 a.m., free. Berkeley Public Library, Central Branch, 2090 Kittredge St. (at Shattuck Ave.), Berkeley. 510-981-6100, BerkeleyPublicLibrary.org.

Wildlife Theater for Saturdays, hear a story and meet an animal. [illegible] Berkeley, [illegible], more animals and learn cool nature facts. Saturdays, 11:45 a.m. Oakland, 1:45 p.m. [illegible] with zoo admission. Oakland Zoo, 9777 Golf Links Rd., [illegible] 510-632-9525, OaklandZoo.org.

LGBT

[illegible] [illegible] With [illegible] at the [illegible] celebration. Sun., Nov. 15, [illegible] $17-[illegible] La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

East Bay [illegible] and the GLBT group for [illegible] fun and games, followed by brunch at a local restaurant. Visit the web site for weekly locations. Sundays, 9-10 a.m., free. [illegible].org. Berkeley Marina, 201 University Ave., Berkeley. 510-981-6740.

Express 2 Be Discussion group for gay, bi, or questioning men in their 20's in the East Bay. Thursdays, 8:30 p.m., $5-$20 suggested donation. (510) 548-8283. Pacific Center, 2712 Telegraph Ave., Berkeley. 510-548-8283, PacificCenter.org.

LGBT [illegible] Berkeley E-mail [illegible] for more info. Sundays, 8 p.m. Continues through Dec. 26. $0-22-$12. Finnish Kaleva Hall, 1970 Chestnut St. (upstairs), Berkeley.

LGBTQ Youth Group Drop-in group for LGBT youth. Tuesdays: arts/crafts/writing/music. Wednesdays: youth leadership. Thursdays: hot topics/guest [illegible]. Fridays: queer movies/[illegible]. Tuesdays, 4-6 p.m., Wednesdays, 4-6 p.m., Thursdays, 4-6 p.m., Fridays, 4-6 p.m. Free. (510) 548-8283. Pacific Center, 2712 Telegraph Ave., Berkeley. 510-548-8283, PacificCenter.org.

SOCIAL EVENTS

[illegible] Club Trivia game for kids and [illegible]. Thursdays, 9 p.m. [illegible] 2274 Shattuck Ave., Berkeley. 510-[illegible], [illegible].com.

Discussion [illegible] Everyone is welcome to participate in a [illegible] range of topics, including [illegible], education, death, laughter, and [illegible]. First and Third Tuesday of every [illegible] 7-8 p.m., free. Jewish Community Center of the East Bay, 1414 Walnut St., Berkeley. 510-848-0237, JCCEB.org.

[illegible] Community jam session for drummers, singers, and those who play [illegible]. First and Third Sunday of every month. 3:30-6 p.m., free. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

Know-and Trivia Night hosted by Joslin & Terra Mancino. 7:30-9:30 p.m., free. Nomad Cafe, 6500 Shattuck Ave., Oakland. 510-595-5344, NomadCafe.net.

Laugh Club Medical research has proven that laughter is good for you, so come down for a half-hour laugh session. Tuesdays, 10 a.m., $1 [illegible] for residents, $2 for nonresidents. 925-[illegible] 4500. San Ramon Senior Center, 9300 Alcosta Blvd., San Ramon.

The Living Philosophers Group A [illegible] discussion group. Fridays, 10 a.m.-1 p.m. [illegible]. North Berkeley Senior Center, 1901 [illegible] Ave., Berkeley. 510-981-5190.

Oakland [illegible] Club Monthly [illegible] featuring guest speakers, live music, [illegible] coffee, and additional [illegible]. Saturday of every month, 10 a.m.-noon, free. 510-238-3207. Chapel of the Chimes, 4499 Piedmont Ave., Oakland. 510-654-0125.

Oakland [illegible] and Mondays, 7-9:30 p.m., free. [illegible] Community Church, 3300 MacArthur Blvd. [illegible] 510-530-5451, [illegible].org.

Philosophical [illegible] A monthly discussion group. Third Sunday of every month. 12-2 p.m. Oakland, 120 Crestmont Dr., Pleasant Hill. 925-686-4805.

Pub Quiz [illegible] of two to five people compete for prizes, [illegible] and Christie. Third Tuesday of every month. 7:30-10 p.m., free. Oakland Lounge, 2000 San Pablo Ave., Berkeley. 510-548-2084, TheMa[illegible].com.

[illegible] Cafe A [illegible] discussion group. Every other Wednesday, 6:30 p.m. [illegible]. Philosophy Cafe La Scala, 1815-N. Main St., Walnut Creek. 925-935-7779.

Weekly Sing-Alongs Led by Cole Allen [illegible]. Free, drop-in, all ages, no [illegible] once [illegible] Wednesdays, 4:30-5 p.m. Albany Library, 1247 Marin Ave., Albany. 510-526-3720, AClibrary.org.

More Listings Online
Find hundreds of up-to-date Arts listings
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Oakland [illegible] through Livermore, Fruitvale, the Port of Oakland, West Oakland, [illegible] or Lake Merritt. Meet at 10th Street/Oakland at 10 a.m. Reservations preferred: [illegible]@museumca.org or 510-238-2614. Third Sunday of every month, 10 a.m., free. Oakland Museum of California, 1000 Oak St., Oakland. 510-238-2200, MuseumCA.org.

Kids to Select Alpine Skis/Right for You Lecture by REI ski specialist [illegible]. Wed., Nov. 11, 7-8:30 p.m., free. REI Berkeley, 1338 San Pablo Ave., Berkeley. 510-527-4140, REI.com.

Metropolitan Golf Links Pitching and [illegible] Clinic Learn the secrets to scoring. Appropriately [illegible] Oakland teacher [illegible]. 24-hour advance [illegible] required. Call 510-569-5555 [illegible]. Saturdays, 3:30-5 p.m., $35. Metropolitan Golf Links, 10051 Doolittle Dr., Oakland. 510-569-5555, [illegible]@metrogolf.com, PlayMetro.com.

Pac Oakland [illegible] Weekly Ride [illegible] 15-25-mile ride up [illegible] and through [illegible] and Berkeley hills. Wednesdays, 6 p.m., free. Nomad Cafe, 6500 Shattuck Ave., [illegible] 510-595-5344, NomadCafe.net.

REI Fall Sale Savings throughout the store on Berkeley [illegible], outdoorwear, bikes, and more. Sat., Nov. 14, 10 a.m., REI Berkeley, 1338 San Pablo Ave., Berkeley. 510-527-4140, REI.com.

[illegible] Ski Club Weekly [illegible] Recreational skiers, snowboarders, and [illegible]. Year-round activities include waterskiing, softball, [illegible], golf, and more. Tuesdays, 7:30 p.m., [illegible].com. The Chimney Restaurant, 1551 Marchbanks Dr., Walnut Creek. 925-937-1270.

[illegible] Kungfu and Qi Gong [illegible] Students learn the elements of [illegible] form that involve [illegible] eyes, body and feet. Through Feb. 1, 2010. [illegible] Temple, 2166 Berkeley Wy., Berkeley.

SPORTS & OUTDOORS-PARTICIPATORY

Aikido Oakland For info visit BayAreaAikido.org. Saturdays, 9:30 a.m., [illegible] 8 p.m. Continues through Dec. 30. $48/ [illegible] for 2 classes per week. [illegible] for one class per week. East Oak Center, 1391 [illegible] Ave., Berkeley. 510-540-8800.

[illegible] Dancing Taught by Randy Tom. Wednesdays, 8-10 p.m., $8 drop-in ([illegible] discount rate). [illegible] Cultural Center, 388 9th St., Oakland. 510-637-0455, OACC.cc.

Beginning Windsurfing [illegible] Class is limited to the first 10 people who sign up. Involves [illegible] with simulator [illegible]. [illegible] and opportunity to [illegible] after open book test. For info, visit CalSailing.org. Saturdays, 9:30 a.m.-9:30 p.m. Continues through Dec. 1. free. Cal Sailing Club, 124 University Ave. (Berkeley Marina), Berkeley.

[illegible] of Oakland [illegible]

SPORTS-SPECTATOR

Oakland Raiders vs. Kansas City Chiefs Sun., Nov. 15, 1:05 p.m., $20-$100. McAfee Coliseum, 7000 Coliseum Way, Oakland. 510-569-2121, Coliseum.com, Raiders.com.

UC [illegible] vs. Arizona [illegible] Sat., Nov. 14, 4:55 $51. Memorial Stadium, Charming Wy. and Piedmont St., Berkeley. 800-462-3277. [illegible] Stadium, UC Berkeley campus. 800-GO-BEARS, Calbears.cstv.com.

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 620 3rd St., Oakland, CA 94607. Deadline is 14 days prior to the issue date.

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[illegible]
Russell [illegible]
Donald [illegible]
Marcel [illegible]
[illegible]
Valery Kagounkin

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WITH ROCK PAPER SCISSORS 5:30 PM
DOORS 5 PM, KALX DJ

GALLERIES OPEN UNTIL 9 PM
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THE COUNT OF THE OLD TOWN
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(Sweden, 1935; 83 mins), 7 PM

STAVISKY Alain Resnais (France/Italy, 1974; 117 mins), 8:45 PM

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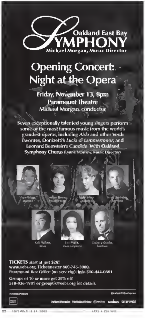
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MUSEUMS & GALLERIES

Christopher Romer's "Night Radiant."

Artful Bodger

Sculptor Christopher Romer reclaims woodworking.

Anyone who went gaga over Martin Puryear's eclectic historicism, stunning craftsmanship, and visual wit at SFMOMA last year should check out **Christopher Romer**'s small but impressive show *3AM: Under the Full Moon*. An East Bay newcomer, Romer, like Puryear, draws on vernacular sculptures, employing traditional tools, at least in part. But this is no mere artisanship for artisanship's sake: Romer's wooden sculptures, which synthesize figuration and abstraction, contrasting the rough-hewn with the polished, make a strong case for informed, disciplined eclecticism.

Romer's digital-age commitment to woodworking has proven fertile. Novelist Jonathan Franzen (poaching on the art preserve, like the shameless Updike) sees America as a landscape of domesticated lumber: "a riot of wood ... whole towns of wood, utility poles hewn from pine trees, towers of hardwood pallets in loading docks, forests of two-by-fours and glades of plywood at every construction site." "A Bodger's Bounty" and "Untitled" are wall-mounted sculptures composed of clustered wooden pods suggesting buoys, balloons, grapes, insect eggs and grains. Their lustrous surfaces are striated through laborious painting, scraping, and sanding to suggest plumage, foliage, and animal pelts. (A bodger was an itinerant woodworker who transformed stands of birch trees in Victorian England into drawknife-shaped, pole-lathe-turned legs, which makers of Windsor chairs purchased. These reclusive rural craftsmen, who lived in wattle-and-daub lean-tos called bodger hovels, were likened to nocturnal badgers; bodging in contemporary slang means doing a job with what is at hand — improvising.)

Romer's improvisations on the folk traditions of decoy carving, birdhouse carpentry, and barn raising, create "a new world where histories collide, erupting into captivating and fantastic forms," writes J. Susan Isaacs. For Franzen, the works individually and collectively suggest "an unruly and buggy Nature thrusting up through a non-too-solid veneer of civilization — wild things ... abuzz with their strange conversations." The parental pod/potato in "The Woods Are Full of Them," patched together from various woods, studded with brads, and resting atop a small pallet, hosts a half-dozen excrescent bobbing baby buds, as smoothly enameled in silver and teal as medicine capsules. The "Silver Buds" pieces invoke duck decoys, bowling pins, ratchet handles, and jugglers' Indian clubs, while the flock of fish forms in the two "Night Radiant" suspended wooden cages lashed to wooden boulders combine elegant stylization with a hint of Surrealist menace. *3AM: Under the Full Moon* runs through November 15 at **The Compound Gallery** (6604 San Pablo Ave., Oakland). Tea with artist happens Sunday, Nov. 15, 5-6 p.m. 510-655-9019 or TheCompoundGallery.com

— *DeWitt Cheng*

To share this story go to: ebx.ly/3AM

ART GALLERIES

21 Grand Gallery/Performance Space. The Robot Taxonomy expand Exhibit curated by the Robot Identification Booth (under the direction of Liz K. Daughtery) features new bas-relief [illegible] world based on different classes from the Robot Taxonomy. The RI will take reports, provide alerts about unusual robot activity and expand the Robot Taxonomy. Through Dec. 6. 416 25th St., Oakland. 510-444-7263, 21Grand.org.

57th Street Gallery: Jazz Art Lavelle Allen, [illegible], [illegible], Russell Kidd, [illegible], and [illegible] present paintings of John Coltrane, Billie Holiday, Quincy Jones, Dave Brubeck, and other jazz musicians. Receptions Sat.-Sun., Oct. 24-25, Nov. 21-22, Dec. 19-20 with refreshments and live jazz. Through Dec. 20. 5701 Telegraph Ave., Oakland, 510-654-[illegible], 57thStreetGallery.com.

ABCO Warehouse Space: Challenge of Champions Community art exhibit commenting on Oakland [illegible]. Through Dec. [illegible]. 3135 Filbert St., Emeryville. [illegible].

Bedford Gallery. San Francisco Arts Commission Art on Market Street Project Bedford Gallery pays homage to a successful, long-running 2000 art project. Through Nov. 15. 1601 Civic Dr. (Dean Lesher Regional Center for the Arts), Walnut Creek. 925-295-1417. BedfordGallery.org.

Berkeley Art Center: Metaphysical Abstraction: Contemporary [illegible] to Spiritual [illegible] Group show curated by Jamie Brunson and Michelle Ameroso. Through Nov. 29. [illegible] [illegible] [illegible] his paintings. Sat., Nov. 14, 4 p.m., free. 1275 Walnut St. (in Live Oak Park), Berkeley. 510-644-6893, BerkeleyArtCenter.org.

Berkeley Art Museum. The [illegible] Series Works by [illegible] painter [illegible] [illegible] through Feb. 7, 2010. 2625 Durant Ave. (UC Berkeley campus), Berkeley. 510-642-0808, BAMPFA.Berkeley.edu.

Berkeley [illegible] [illegible], [illegible] Art and Crafts Sale Sale of art and crafts by local artists to benefit the Berkeley Friends [illegible] renovation fund. Featured artists [illegible], [illegible], [illegible], Margret Bowman, Elaine Ameroso and others. Sat., Nov. 14, 11 a.m.-4 p.m. Free. 2150 Vine St., Berkeley.

[illegible]: This is Not My Beautiful Life Two-person show with Michael Hall and Daniel [illegible]. Through Nov. 15. [illegible] San Pablo Ave., Emeryville. 510-547-[illegible], [illegible].

Cal State East Bay University Art Gallery. Spiritual [illegible]: [illegible] Exhibition of works from major [illegible] by artists of the [illegible] tradition. Through Dec. 3. 25800 Carlos Bee Blvd. (CSUEB campus), Hayward. 510-885-3000. Class. CSUEastBay.edu/artgallery.

[illegible] Gallery: The Gift of Art New works by [illegible], Carol Bolton, [illegible], [illegible], Anne Hunter Hamilton, [illegible], [illegible], [illegible], [illegible], [illegible], Emily Payne, [illegible], [illegible], [illegible], Gail Stoll, [illegible] and Judith Williams. Nov. [illegible]-Jan. 17, 12-5 p.m. Free. [illegible] Fourth St., Berkeley. 510-549-[illegible], [illegible].

[illegible] Contemporary: [illegible] [illegible] for the Background Through Nov. 28. 25 Grand Ave., Oakland. 415-577-1537, [illegible].

Creative Growth Art Center: Around Out [illegible] Around the [illegible] Creative Growth at 35 With work by Dwight Mackintosh, [illegible], [illegible], Lolita [illegible], [illegible], William Scott, Dan Miller, [illegible], [illegible], [illegible], [illegible], William Tyler and Donald Mitchell. Through Nov. 20. 355 24th St., Oakland. 510-836-2340, CreativeGrowth.org.

Crown Point Press. [illegible] and [illegible]: Looking at Abstraction Color etchings by [illegible]. Through Nov. 28. 20 Hawthorne St., San Francisco. 415-974-6273, CrownPoint.com.

[illegible] Institute of Northern California. Linda [illegible] Photos Black and white photographs of [illegible]. Through Dec. 1. 1872 University Ave., Berkeley. 510-845-1787.

[illegible] Gallery: [illegible] Halloween exhibition featuring work by Patricia

PICKS

The Abu Ghraib Series

The waterboarding of Iraqi detainees by US troops was mocked by many FOX-hitten supporters of our misadventure in Iraq, but the Abu Ghraib photographs that surfaced in 2004 were undefensible and disgraceful: naked captives, attack dogs, electrical wires, sexual taunting. (Close your eyes and think of Lynndie England et al. … and their legalistically fig-leafed superiors.) The Colombian painter **Fernando Botero** was inspired by this madness to create, over fourteen months, a series of 56 paintings and drawings featuring his trademark plus-size doll-like figures as jailer and victim; the works draw on and join a history of martyrdom depictions both religious (Michelangelo, Rubens) and secular (Goya, Bacon, Golub). It's a strong medicine, irresponsible neocon standfasters, open wide. Botero generously donated the entire series to UC Berkeley. A must-see exhibit here: dim lighting. ***The Abu Ghraib Series*** runs through February 7 at **Berkeley Art Museum** (2626 Bancroft Way, Berkeley). 510-643-6494 or BAMPFA.berkeley.edu. — *DeWitt Cheng*

Danielle Giudici Wallis

The sculptures of **Danielle Giudici Wallis** imbue current materials with Magrittean logic and humor. In "Human Resources," flag-topped dirt/rubble mounds and galvanized buckets filled variously with dirt, stones, bricks, and lead surround a central steel-banded brick smokestack perched atop a large, single castor; postminimalism meets Dada. In "Conversational Construct" the upholstered backs and seats of close-faced chairs have hardened into brick and brick, and the umbrellas in "Portable Shelter Series" have likewise thickened from flimsy nylon into roofing shingles layered with insulation. In the model-home sample book "No View," a floor and wall are opened perpendicularly like a book or laptop computer, revealing a brick insert and into the wall studs like an illusionism nestled amid bent columns, while heavy-duty bolts anchor the framing to the model. (Two crate-based dioramas are on display nearby at 1106 14th St.) ***Danielle Giudici Wallis*** runs through November 15 at **Oakland Museum Sculpture Court** (1111 Broadway, Oakland). MuseumCA.org. — *D.C.*

DeWitt Cheng

This Is Not My Beautiful Life

You may ask yourself why the Talking Heads song "Once in a Lifetime" has such resonance in American culture. Well … where is that large automobile? Artists **Michael Hall** and **Daniel Healey** depict America's democratic material wonderland with mixed wonder and affection, as David Byrne's lyrics do. Hall's drawings and oil paintings memorialize the ordinary (a tattered envelope full of photos, a photo negative, faded 1960s snaps replete with date-stamped margins of middle-class Americans, stacks of papers and magazines). "You May Find Yourself" amid all this beautifully rendered stuff. Healey's taped ink-transfer collages reassemble fragments of reality — cut-up magazine illustrations by the thousands — into primordial soups of gaily-colored stuff galvanized into life, writhing and heaving absurdly. Classical music allusions ("Le Sacre du Printemps," "Ode to Joy") compound the humor. ***This Is Not My Beautiful Life*** runs through November 15 at **Workspace Gallery** (1040 San Pablo Ave., Oakland). WorkspaceGallery.org. — *D.C.*

Adams, Sean Chapell, James Arey, Robert McKibbin, Sharon Vray, Isabel Sarrano, and many other artists. Through Nov. 28. 10932 San Pablo Ave., El Cerrito. 510-558-7201. EnterioGallery.com

Enterio Gallery & Store (10932 San Pablo Ave) El Cerrito: Intermedios Halloween Party Works by more than 45 artists in all mediums: dark gothic portraits, monsters, vampires, skeletons, devils, surreal landscapes and the all the dark imagery. Through Nov. 28. 12-6 p.m., Fridays, Saturdays, 11 a.m.-10 p.m., Tuesdays-Thursdays, 12-7 p.m. Continues through Nov. 29. Free. www.enterio.com. 10932 San Pablo Ave, El Cerrito. (510) 558-7201

Gallery 555: Moderate Conversations & Jennifer Koester Through Nov. 13. 555 City Center (at 12th and Clay sts.), Oakland. 510-238-7700. MuseumCA.org.

Georgia Krivsky Gallery: Lawrence Ferlinghetti: Evolution of a Painter Paintings by Lawrence Ferlinghetti. Through Dec. 18. 77 Geary St., San Francisco, 415-397-9161.

Hearst Art Gallery at Saint Mary's College: Out Of This World! Landscapes of our Solar System Art and science exhibition curated by gallery. Charles Carde Journey and astro-physics professor Ronald Olowin. Featuring computer simulation of a fly-through Mariner Valley on Mars, plus detailed photographs. Show by Nora Rowe and through 1 and 2. Through Dec. 13. 1928 Saint Mary's Rd., Moraga. 925-631-4379. StMarysCA.edu/arts/hearst-art-gallery

Intersection for the Arts: Land Day: A Collective Narrative of Tehran Multi-media work featuring the work of eight artists living in Tehran, Iran by Mirza Alborkh, Saba Alizadeh, Mohammad Ghazali, Ghazaleh Hedayat, Rokni Haerizadeh, Bharam Mehajer, Neda Razavipour and Homayoun Sirizi, alongside new work by San Francisco-based artist Taraneh Hemami. Through Jan. 23, 2010. 446 Valencia St., San Francisco, 415-626-3311

Joyce Gordon Gallery: Paintings Exhibition of photographs, giclees, and paintings by Jim Bosiona. Through Dec. 28. 406 14th St., Oakland, 510-465-8928. JoyceGordonGallery.com

Kaft Frames + Art: Of Toffy Second annual exhibition of limited edition screenprinted art, gig posters, show prints, and maker studios. Receptions: First Fridays, Nov. 6 and Dec. 4, 6-9 p.m. (music provided by DJ Johnny from Oakland on Nov. 6). Through Jan. 30, 2010. 412 22nd St., Oakland, 510-625-0123. KaftFrames.com

Luka's Taproom & Lounge: Art Continuum: Show Show With custom apparel, jewelry art, and photography. Third Sunday of every month, 12-5 p.m. Continues through Dec. 20. 2221 Broadway, Oakland. 510-451-4677. LukasOakland.com

Manor Blog Cafe: Feeding and Rooms Dream and white photographs of blues musicians by Charles Shore. Through Jan. 8, 2010. 10th and St., the foot Joseph P. Bort MetroCenter, Oakland. 510-817-5802

Mercury 20 Gallery: Swan Song Paintings, sculpture, and mixed media by Jo Ann Biagini, Chris Fielding, Barb Lewis, and Shante Magnes. Through Nov. 28. 25 Grand Ave., Oakland. 510-444-7785. Mercury20Gallery.com

Metropolitan Transportation Commission (MTC) Offices: Flora and Fauna Group multimedia show by the artists of Artful Steps Program at Stepping Stones Growth Center. Through Nov. 30. Free. **Strength & Light** Photo exhibit by Karl Nielsen, featuring images from his trip to Antarctica. Through Jan. 8, 2010. **The Art of Steel: Images from Shanghai** Images of the Shanghai fabrication of components for the new east span of the San Francisco-Oakland Bay Bridge. Through Jan. 8, 2010. 101 8th St., Joseph P. Bort MetroCenter, 1st floor, Oakland. 510-464-7773.

Mills College Art Museum: Vanessa Bell and Bloomsbury: A Photographic Journey With photographs by Vivian Stephenson and Shiela Carlin Cauffield. Through Dec. 13. **A Room of Their Own** The Bloomsbury Room in American collections, curated by Nancy E. Green. Through Dec. 13. 5000 MacArthur Blvd., Oakland. 510-430-2164

MOCHA – Museum of Children's Art: Kids Paint The Town More than 600 pieces of land art will be displayed in merchant win-

ESTUARY ART ATTACK

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Friday November 13th

Participating Galleries

Alameda Art Association
2242 South Shore Center Rd.

Lucky Juju Pinball Museum
713 Santa Clara

Gallagher & Lindsey
2424 Central Ave.

BridgeHead Studio
2516 Blanding Ave

Float Art Gallery
1091 Calcot Place #116

Inferno Gallery
4401 San Leandro St.

Frank Bette Center for the Arts
1601 Paru St.

K Gallery at Rhythmix Cultural Works
2513 Blanding Ave

Autobody Fine Art
1517 Park St.

Bridgland Studios Gallery
2254 1/2 Santa Clara Ave.

Forrealism Studios
2527 Clement Ave. Studio D

Guerrero Glass Studio
2527 Clement Ave. Studio C

3D Gardens
2510 Blanding Ave Unit C

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For map of event locations and more info
go to: www.estuaryartattack.com

Blue and empty storefronts in Alameda, Berkeley, Fremont and San Leandro. Kicks off Nov. 7 with a College Avenue art stroll. Through Nov. 26. 538 9th St. (Suite 231), Oakland. 510-465-8770. MOCHA.org.

Museum Museum of California at City Center Sculpture Court. Human Resources Danielle Cousins Wallis creates sculpture out of tools, dirt, lead, and rubble. Through Nov. 13. 1111 Broadway, Oakland. 510-238-2200. MuseumCA.org.

Oaklandia Creativity Center. Why Bu Bowery? Painting, drawing, letter book, mixed media works on paper, sculpture art, trash, and a costume inspired by San Cathy's alter ego. Through Nov. 14. 447 25th St., Oakland.

Olson Hyde Art Gallery. Bejeweled Exhibit highlights works and designers who work in jewelry and wearable. Through Nov. 14. 123 Washington Blvd., Fremont. 510-791-4357. Fremont.gov/recreation/olsonhydeartgallery.

Olson Hyde Art Gallery. Bejeweled Exhibit highlights artists and designers who work in jewelry and apparel. Through Nov. 14. 123 Washington Blvd., Fremont. 510-791-4357. Fremont.gov/Art/OlsonHydeArtGallery.

Pierce and Flores. "Dogs Made" Art Exhibit Photographer Cathy Dodd's presents images of dog fur and tree bark. Through Jan. 15. 2023 MacArthur Blvd., Oakland. 510-336-1105.

Royce Photography. City of Children Photographs by Nezaka Mewa, depicting a government housing facility in Fat Hungary. Through Dec. 12. **Family of Man** Featuring photographs by Steve Bliss, Katrina d'Autremont, and Jason Houston. Through Dec. 12. 4 Third St., San Francisco. 415-655-3173. RoyalPhotos.com.

Royal Plantation Gallery. Everything I Was I Become in Memory Art exploring memory by Kevin Parks Hauser and Carrie Hall. Through Nov. 28. 7-10 p.m. Free. 415-734-0387. RoyalNonesuchGallery.com. 4231 Telegraph Ave., Oakland.

SacredRose Tattoo/SRE Gallery. Mini-Art Group show. Through Dec. 31. 1728 Oakland Ave., Berkeley. 510-883-1683. SacredRoseTattoo.com.

Swarm Gallery. Gallery, V Solo exhibition of work by Dan Hatbon. Through Dec. 6. **Living Space** Solo installation by Bettie Louis. Through Dec. 6. 560 2nd St., #4 Oakland. 510-839-2787. SwarmStudios.net.

The Crucible Gallery of Art. cARTt: glass, clay, steel, paper Featuring work by Alex Hanson, Erik Haibern, Bobby Jean, Brigit Dunbar, Christopher Kaminski, Courtney Bowman, Heather Wilcox, Tara Gilligil, Janet Hebert, Jenefer Smith, Wildeen Watson, Laura van Duren, Mari Cleveng-Upton, Rob Wehling, Andrea Ehrdman, Sabrina Padial, and Shawn Dexter. Susan Bagganuk, Susannah Israel, Yoshiro Kashiwa-Hoang, Tara Murray, Womat William Rosa III. Through Dec. 18. Cathedral Building (1615 Broadway), Oakland. TheCrucible.org/gallery.

Traywick Gallery. Streaming Everything Solo exhibition by San Francisco artist Benicia Gantner featuring work in vinyl collage. Through Dec. 19. **Galleries** Solo exhibition of works on paper by Bay Area artist Lena Wolff. Through Dec. 19. 895 Colusa Ave., Berkeley. 510-527-1214. Traywick.com.

Wente Vineyards Estate Winery Tasting Room. Oil Paintings by Gunter Wente Through Nov. 30. 5565 Tesla Rd., Livermore. 925-456-2305. WenteVineyards.com.

More Listings Online

Get info about dozens more SF art events at EastBayExpress.com or m.EastBayExpress.com

MUSEUMS

USS Hornet Museum. 1944 Hangar Well assorted. Watcher escorted by volunteers. Daily. **Hard Soldiers' Experience** Photos and memorabilia telling the story of the most (second-generation Japanese-American) Nisei, who fought for the US in WWII. Daily. Pier 3 (Alameda Point), Alameda. 510-521-8448 ex. 243. USSHornet.org.

Asian Art Museum. Emerald Cities: Arts of Siam & Burma With 110 artworks from the museum's collection, including gilded ritual vessels, inlaid furniture, paintings, and textiles. Through Jan. 10, 2010. **In a New Light** Shows works from the museum's collection represent an inter-artwork into the major cultures of Asia. Daily. 200 Larkin St., San Francisco. 415-581-3500. AsianArt.org.

Berkeley Art Museum. Material Witness Exhibit features work from the BAM collection that serve as "forms of witness." Through Dec. 20. 2625 Durant Ave. (UC Berkeley campus), Berkeley. 510-642-0808. BAMPFA.berkeley.edu.

Chabot Space & Science Center. Red Planet: A Watch Odyssey Hands-on exhibit allows participants to Moon-walk, try on a space helmet, sit in a laboratory capsule, and land a lunar module. Through Dec. 31. $10.95-$14.95. 10000 Skyline Blvd., Oakland. 510-336-7373. ChabotSpace.org.

Judah L. Magnes Museum. Steel Tape The ongoing exhibition of Roger Goldenberg's painting, Ethel Green, *The Big It's of, The Missing Frame*. Daily. 2911 Russell St., Hungary. 510-647-1111. Hobbit.org.

Museum of Mosaic Art, Wacker Art, Pet Portraiture A celebration of pets in mosaic. Daily. **California Dexter Artists Celebrating Diversity through Mosaics** An ongoing group show. Daily. 3001 Chapman St., Oakland. 510-437-0600. InstituteofMosaicArt.com.

Judah L. Magnes Museum. Projections Multimedia works from the museum's extensive collections of archival, documentary, and experimental films. Daily. **Hungary Lab** Interactive installation allows visitors to create digital family Dexter and exhibitions based on their own documents, photographs, and memorabilia. 2911 Dexter St., Berkeley. 510-549-6950. Magnes.org.

Lacis Museum of Textiles. Dexter Lace: The Taming of Multimedia of Dreams Exhibit on the 500-year-old art of twisting and crossing lace. Through Feb. 1, 2010. 2982 Adeline St., Berkeley. 510-843-7290. LacisMuseum.org.

Lawrence Hall of Science. Science on a Sphere (SOS) New permanent exhibit features an animated globe. Watch hurricanes form, tsunamis sweep across the oceans, and city lights glow around the planet. Daily. $6-$11. 1 Centennial Dr. (above the UC Berkeley campus, just below Grizzly Peak Blvd.), Berkeley. 510-642-5132. LawrenceHallofScience.org.

Mills College Art Museum. Fauna, Beauty and Decay Photographs by Vivian Ebenhausen and texts by Cynthia Caulfield. Through Dec. 13. 5000 MacArthur Blvd., Oakland. 510-430-2164.

Phoebe A. Hearst Museum of Anthropology. Native Californian Cultures This "visible storage" exhibition comprises some 500 objects from the museum's collection of native Californian cultures. Daily. **From the Dexter's Hand** From the permanent collection, a selection of works from China, Egypt, and Peru, plus locations in Africa, North America, and the Mediterranean. Daily. Kroeber Hall, UC Berkeley. 510-643-7648. HearstMuseum.berkeley.edu.

San Francisco Museum of Modern Art. The Art of Design: The Architecture and Design Collection An ongoing presentation of works of architecture, graphic design and industrial design. Daily. **Picturing Modernity: The Photography Collection** From the museum's vast holdings, photos by Adams, Cunningham, Evans, Lange, Stieglitz, et al. Daily. **Between and Beyond: The Painting and Sculpture Collection** Pieces from the museum's holdings, including work by Kahlo, Mondrian, Klee, Rauschenberg, Rivera, Frankenthaler, et al. Daily. **Abstract Art and Life: The Contemporary Painting and Sculpture Collection** Large-scale installations and multiple-work presentations from the museum's collection. Daily. 151 3rd St., San Francisco. 415-357-4000. SFMOMA.org. ●

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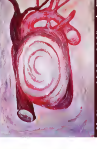

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THEATER & DANCE

Kristy Keefer

Dance Returns to Laney Theater

It's excellent news that Laney College is opening its theater once again to independent dance companies. **Laney Theater** is a perfect venue — comfortable, well equipped, the right size, right near BART — and there's an audience that doesn't want to have to cross the bridge all the time. Many of the dancers and musicians who perform in SF live in the East Bay. Twenty years ago, when Laney was last available, it was home to Redwood Records concerts and also to the wonderful Bay Area Dance Series, which showed Margaret Jenkins, ODC, Pan dia Congo, Dimensions, Kulintang Arts, Lines Ballet, Contraband, all the major companies in important premieres (e.g., Joe Goode's "29 Effeminate Gestures," which gave a new face to gay anger and made Goode internationally famous).

The loss of the Laney was one of many factors that led serious dance performance to move to San Francisco. Oakland was hard hit by the earthquake; the Paramount was closed; Oakland Ballet went into decline; arts funding dried up here while across the bay, SF's Hotel Tax Fund (aka Grants for the Arts) lured companies like Dance Brigade to reincorporate in SF, where Krissy Keefer, director of the feminist Dance Brigade, went on to found the Gay and Lesbian Dance Festival, a festival of Aerial Dance, and to run a theater at Dance Mission that replicated the successes of the old series at Laney and presented interesting new work on a weekly basis. But she missed Oakland. "Our work is feminist," she said. "We have an audience in Oakland, which has the largest 20,000 Lesbians population per capita in the country."

Yes, the Malonga Center on Alice Street is home to three excellent dance companies, Axis, Fua Dia Congo, and Diamano Coura, but the converted vaudeville theater in that building has many inadequacies, and there's no presenter who wants to turn it into a hang out, as Keefer has made of Dance Mission and Rob Bayliss has made of ODC. But Laney has possibilities: The stage is good sized, and the lighting possibilities are better than at the Paramount.

This week, Keefer's **Dance Brigade**, which has not performed here in two decades, plays Laney with a new dance drama based on the Tibetan Book of the Dead. This is in fact a promising subject, a classic in the dance-theater of Indonesia — the journey of a consciousness after death through the catacombs of loss, bewilderment, encounter with the five Buddhas, and purgatory to rebirth. It's a succession of visions, requiring major stage magic, the sort of thing dance can do perhaps best of all the arts. With Matthew daGumbo designing the show and Elaine Buckholtz on sound, it may well be spectacular. It might even pay its way. Dance Brigade: *The Great Liberation upon Hearing*, Laney College Theater, 900 Fallon St. (Lake Merritt BART), Nov 13-22, 415-273-4633 or BrownPaperTickets.com

—Paul Parish

To share this story, go to: ebx.ly.ir/dancebrigade

THEATER & PERFORMING ARTS

American Idiot Directed by Michael Mayer and choreographed by Steven Hoggett. Book and lyrics by Billie Joe Armstrong. Based on the band's multi-platinum album. Through Nov. 15. Berkeley Repertory Theatre, 2015 Addison St., Berkeley. 510-647-2949. BerkeleyRep.org.

As It Is in Heaven Jeremy Cole directs this production of Arlene Hutton's drama about a 19th-century Shaker community featuring 9 women singing a cappella. Fridays, Saturdays, 8 p.m. Thu., Nov. 19, 8 p.m. Continues through Nov. 21. $12-$15. Live Oak Theater, 1301 Shattuck Ave., Berkeley. 510-649-5999.

The Bald Soprano Rob Melrose directs his new translation of the play by Eugene Ionesco. Thursdays-Saturdays, 8 p.m. Continues through Nov. 22. $15-$35. Cutting Ball Theater, 277 Taylor St., San Francisco. 800-838-3006. CuttingBall.com.

[illegible] Central Works' newest comedy about the biological imperative written by Aaron Loeb and Martha Reddy and directed by Molly Aaronson-Gelb. For reservations, call 510-558-1381. Thursdays-Saturdays, 8 p.m.; Sundays, 5 p.m. Continues through Nov. 22. $14-$25. Berkeley City Club, 2315 Durant Ave., Berkeley. 510-848-1500. BerkeleyCityClub.com.

Center REPertory Company *The Complete Works of William Shakespeare (Abridged)* Comes to the Center by the Reduced Shakespeare Company starring Reed Martin, Matt Rippy, and Austin Tichenor. Nov. 13-14, 8 p.m. Dean Lesher Regional Center for the Arts, 1601 Civic Dr., Walnut Creek. 925-943-7469. DLRCA.org. 925-295-1400. DLRCA.org.

[illegible] New opera based on the Fannie Lou Hamer story. Libretto written by Mary B. Watkins with assistance from [illegible] Jones. Conducted by George Meltzer. Starting Nov. 12. Thursdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Nov. 22. $20. Oakland [illegible] Opera House, 930 3rd St., Oakland. 510-763-1146. [illegible].org.

Druid Ireland Performing *The Walworth Farce* by Enda Walsh. Post-performance talk with members of the company on Nov. 20. Nov. 18-21, 8 p.m.; Sat., Nov. 21, 2 p.m.; Sun., Nov. 22, 3 p.m. $72. Zellerbach Playhouse, 2430 Bancroft Ave., Berkeley. 510-642-9988. CalPerfs.Berkeley.edu.

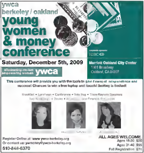
Fat Pig By Neil LaBute, directed by Barbara Oliver. Wednesdays, Fridays, Saturdays, 8 p.m.; Thursdays, 8 p.m.; Sundays, 2 & 7 p.m.; Tuesdays, 7 p.m. Thu., Nov. 26, 8 p.m. Continues through Nov. 24. Aurora Theatre, 2081 Addison St., Berkeley. 510-843-4822. AuroraTheatre.org.

[illegible] on Califas Festival [illegible]: ***Behind the Pigeon Is the Morning*** New play by [illegible], directed by Lalan Vargas. Starring [illegible], Maria Walsh, Rosa Gonzalez, and Tommy Shepherd. Nov. 11-13, 8 p.m. $10-$12. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org. *Fast Mercury* Full-length play by Robert Farid Karimi. Nov. 13-14, 8 p.m.; Sun., Nov. 15, 2 p.m. $10-$12. The Ashby Stage, 1901 Ashby Ave., Berkeley. 510-841-6500. ShotgunPlayers.org. LaPena.org.

The Iago Syndrome Play about four US soldiers who return from Afghanistan to murder their wives. Directed by Marc Jacobs and choreographed by Nina Haft, with original music by Rafael Hernandez. Starting Nov. 13. Fridays, Saturdays, 8 p.m.; Sun., Nov. 22, 2 p.m. Continues through Nov. 22. $5-$10. Cal State East Bay University Theatre, 25800 Carlos Bee Blvd., Hayward. CSUEastBay.edu.

Large Animal Games Lane Yockey's play deals with relationships and big-game hunting. Directed by Melissa Hillman. No performance Nov. 26. Thursdays-Saturdays, 8 p.m. Continues through Dec. 12. $12-$20. LaVal's Subterranean Theater, 1834 Euclid Ave., Berkeley. 510-464-4468.

New Works at the Marines Series of works by new actors, directors, writers, choreographers, dancers, and musicians kicks off with Rob Reynolds' *Love, God, Sex (and other stuff I don't have)*. Mondays, Tuesdays, 8 p.m. Continues through Nov. 17. $20-$35. Marines Memorial Club.



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PICKS

American Idiot

Inspired by the Green Day album of the same name, Berkeley Rep's new rock opera *American Idiot* provided the theater event of the year — and it delivered. The songs expound on the rough story in the album, in which a self-anointed "Jesus of Suburbia" (the main character, played by John Gallagher Jr., is named Johnny in this production) falls for the trappings of big-city life. In this production, Johnny's two best friends also get story lines: Tunny (Matt Caplan) enlists in the Army and gets wounded; Will (Michael Esper) impregnates his girlfriend, Heather (Mary Faber), and finds solace in alcohol and weed. Director Michael Mayer — who collaborated with Green Day to stage this production — uses songs from the album to propel the narrative, but leaves a lot of the lyrics open to interpretation. What results is a powerful production that uses set design (including a poster collage that resembles the interior of 924 Gilman) and an insistent rock soundtrack to create a modern parable of teen angst. Though fictional, the plot parallels Green Day's own coming-of-age, in the sense that it's about three guys who came up from an asphyxiating suburban environment and found salvation in punk rock. The play might need a little rejiggering before it goes to Broadway but it has amazing potential. Through Nov. 15 at **Berkeley Repertory Theatre** (2025 Addison St.). BerkeleyRep.org. *—Rachel Swan*

Choreographer's Showcase

A bit lower profile than some of the East Bay's other lively arts, choreography is as vital as any of them and nearly as long-lived — after all, Isadora Duncan found truth in movement at Berkeley's Temple of Wings, and Merce Cunningham leapt into his career from the Mills College stage. Since 1979, local choreographers have showcased upcoming dances at **Works in the Works**, a performance series hosted by Choreographers Performance Alliance, and the longest running series of its kind in the Bay Area. The 30th edition takes the stage on November 14, 15, 21, and 22, at **Eighth Street Studio** (2525 Eighth St. #16, Berkeley), with local artists and performers like Jesse Felter, Jennifer Meller, SF State University Dance Theater, Allison Kim, and the Shawl-Anderson Youth Ensemble sharing the bill with select talents from around the state. Each night brings a unique lineup of original pieces and works in progress, followed by a moderated discussion with one of the choreographers. 7:30 p.m., $15. WorksintheWorks.org. *—Claudia Bauer*

Tiny Kushner.

Melcom [illegible]

Tiny Kushner

Tony Kushner never really thinks tiny, so the title of his new set of one-acts, ***Tiny Kushner***, is actually a bit of a misnomer. Though the whole production features only four actors, no costume changes, and a bunch of repurposed set pieces, its themes are fairly large in scope. They include, but are not limited to, fascism, repressed homosexuality, psychotherapy, genocide, an elaborate tax-exemption scheme, the afterlife, and political censure. In some instances Kushner cribs his material from real life but makes the product stranger than fiction. His piece "Flip Flop Fly!" began life as a mock obituary of two minor historical figures, the singer Lucia Pamela (Valeri Mudek) and exiled Queen Geraldine of Albania (Kate Eifrig). In the play they meet on the moon and iron out their differences. "Terminating" is a faux therapy session that draws its themes from Shakespeare's *Sonnet LXXV*. "East Coast Ode to Howard Jarvis" dramatizes a true story about New York City cops trying to defraud the US government — with help from a right-wing fringe group. "Only We Who Guard the Mystery Shall Be Unhappy" has Laura Bush (Eifrig) reading Dostoyevsky to dead Iraqi children. At times, Kushner gets carried away with his ideas, or has trouble drawing things to a close (a couple of the plays just fade out with no resolution). But his one-acts are always surprising and imaginative, and the writing is always spot-on. Through Nov. 24 at **Berkeley Repertory Theatre** (2025 Addison St.). $13.50-$71. BerkeleyRep.org. *—R.S.*

T&D

& Hotel, 609 Sutter St., San Francisco, 415-673-6872, MarinesClub.com.

Sparkle Stage version of the 1976 film. Directed by Susan Vaughn Scott. [illegible] champagne gala on Nov. 14 & Dec. 31. Starting Nov. 14. Fridays, Saturdays, 8 p.m.; Saturdays, 2:30 p.m. Continues through Dec. 5. $10-$45. West Repertory Theater, 3211 Adeline St., Berkeley, 510-652-2120.

Stateless: *A Hip-Hop Vaudeville Experience* Play by Dan Wolf and Tommy Shepherd of Felonious, with music by One Ring Zero and [illegible]. Directed by Ellen Sebastian Chang. Thursdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Dec. 6. $15-$45. The Jewish Theatre, 470 Florida St., San Francisco, 415-564-3547.

Tiny Kushner West Coast premiere of the play written by Tony Kushner and directed by Tony Taccone. Through Nov. 24. $13.50-$71. Berkeley Repertory Theatre's Thrust Stage, 2025 Addison St., Berkeley, 510-647-2949.

Writers With Drinks A night of performances by renowned writers such as Jamie Cole-Mansanch, S. Bear Bergman, Mary Robinette Kowal, [illegible], and Matt Richardson. Sat., Nov. 14, 7:30 & 9:30 p.m. $3-$5. Make-Out Room, 3225 22nd St., San Francisco, 415-647-2888, MakeOutRoom.com.

DANCE-PERFORMANCE

The Great Liberation Upon Hearing Dance [illegible] presents a multimedia dance drama based on the Tibetan book of the dead. Opening night is a benefit for [illegible]. Visit DanceMission.com for more info. Starting Nov. 13. Thursdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Nov. 22. $17-$20; Nov. 19 is pay-what-you-can. Laney College Theater, 900 Fallon St., Oakland, 510-464-3543.

Resonances of Bamboo and Bronze [illegible] dancers will perform their pieces, ranging from traditional courtly dance (legong) and ceremonial temple dance to the newly created SUBAK, with choreography by I Made Moja. Sun., Nov. 15, 2 p.m. $18/general; $15/students, $12/kids. ODC Dance Commons, 351 Shotwell St., San Francisco.

LIVE VARIETY

Magic created Three-week workshop series taught by Brenton Cranwell, the dance magician at Tommy T's. Tuesdays, 6-8 p.m. Continues through Nov. 24. $60. Playland-Not-at-the-Beach, 10979 San Pablo Ave., El Cerrito, Playland-Not-at-the-Beach.org.

Magic Inside Temple Variety Show Improvised blend of nonsense, physical comedy, song and dance interludes, modern fiction and fairy tales. Fri., Nov. 13, 8-11 p.m. $10; $5 for students. 510-817-2600, magicpatrontheater.com. Temescal Arts Center, 511 48th St., Oakland, 510-923-1074, TemescalArtsCenter.org.

Works in the Works 2009 Low-tech performance series sponsored by Choreographers' Performance Alliance and Eighth Street Studio. For info, visit WorksintheWorks.org. Starting Nov. 14. Saturdays, Sundays, 7:30 p.m. Continues through Nov. 22. $20. Eighth Street Studio, 2525 Eighth Street #16, Berkeley, 510-527-5155.

COMEDY

Jonna Tyler Thu., Nov. 12, 7:30 p.m.; Fri., Nov. 13, 7:30 & 9:30 p.m.; Sat., Nov. 14, 7 & 9:30 p.m.; Sun., Nov. 15, 7 p.m. $15-$30. Tommy T's Comedy & Steakhouse, 5104 Hopyard Rd., Pleasanton, 925-227-1800.

Andrew Norelli Tuesdays, Wednesdays, 7:30 p.m. through Nov. 11, 7:30 p.m. Continues through Nov. 11. $10-$20. Tommy T's Comedy & Steakhouse, 5104 Hopyard Rd., Pleasanton, 925-227-1800.

Robert Duchaine Wed., Nov. 18, 7:30 p.m. $17-$20. Tommy T's Comedy & Steakhouse, 5104 Hopyard Rd., Pleasanton, 925-227-1800. ●

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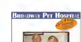
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THEATER

FAT GIRL IN PIGLAND

Neil LaBute's *Fat Pig* is a play about male insecurities disguised as a play about women's bodies.

By Rachel Swan

Ca[illegible]

Carter (Peter Ruocco, left) is the strongest character in *Fat Pig*.

With a title like *Fat Pig*, you might expect a play about women's bodies and body anxiety — or, perhaps, societal anxiety over women's bodies. All of which form the blueprint for Neil LaBute's new drama, the second in a trilogy about gender relationships and the beauty myth. Yet *Fat Pig* (through December 6 at the Aurora Theatre) offers a surprising twist on the theme. It starts out predictably. Boy meets girl in pizza parlor. Girl wolfs down three pieces pizza, one salad, one spring water, one order of garlic bread, and one ice cream. Boy looks askance ("Pre-tty big.") Girl offers boy her second ice cream. Girl impresses boy with self-deprecating fat jokes and knowledge of obscure Alistair MacLean war movies. They exchange numbers. Then it veers in a different direction. Several scenes pass before you realize this is not about women at all. Rather, it's a play about men, men's insecurities, and men's relationships with other men.

Whether or not LaBute knew that is open for debate. His play sets you up with two principal characters whose romance produces the central drama of *Fat Pig*, but not the central conflict. The Aurora production — directed by Barbara Damashek — casts Liliane Klein as the eponymous fat girl Helen, a perky, smart, attractive, heavyset librarian who eats for every reason other than physical hunger. Like the fabled Helen of Troy, she seduces a man and creates a war. The man in question is Tom (Jud Williford), an upstanding office-worker type whose own self-doubt comes to bear in the first scene when he hesitates before accepting Helen's ice cream. (Apparently, he seldom eats dessert without checking the nutrition label.) Tom is the type of guy who generally hews to societal expectations and peer pressure. He plays basketball at the Y on Friday nights, volleys insults with Carter, the office gadfly (Peter Ruocco), and tries to hide his romance from the watchful eyes of co-workers. Williford dons a sandy-haired wig for the part, which makes him resemble Richie Cunningham from *Happy Days* — a consummate conformist.

Ostensibly, *Fat Pig* tells the story of a closet relationship. Tom courts Helen in secret, sneaking her into movies after they've started, not picking her up from work, and refusing to introduce her to his friends. Long after their romance should have progressed, the two still speak awkwardly to each other, skirting around the issue of Helen's weight and describing their feelings in euphemisms. It's the kind of dynamic you might expect from an interracial couple, or a romance across social classes, or any other pairing that goes against the grain. In this case, it's difficult to trust Tom when he professes any kind of affection for Helen because you never see the evidence. Their love scenes always occur in isolation: the bed they share is a polar ice cap (Tom compares it to a lone raft in a great empty sea). It isn't until the penultimate scene that we get a glint of real chemistry, when Tom lies down on the couch clutching Helen's photograph.

But this isn't a play about Helen, or even Tom and Helen. It's about Tom and Carter. Played with terrific subtlety by Ruocco, Carter is a cipher — the guy who witnesses and comments on the action. Like the fashion rags arrayed on their office coffee table, or the magazine pinups on Helen's bedroom wall, Carter is supposed to represent societal views about beauty and the female body. He's the Iago in this story, jealously stalking Helen and Tom while they dine in a local seafood restaurant, then stealing Helen's picture and spreading it around the office. Along with Tom's ex office-fling Jeannie (Alexandra Creighton), Carter provides a constant stream of fat phobic comments to sabotage Tom and Helen's relationship. He's also an ambiguous moral compass. At one point, he tries to rationalize his fear of fat people with a story of childhood drama — that of a 350-pound mother who drove his father away. Carter chides his friend for dating a fat girl, but also characterizes Tom as a guy trying to do good in a world that won't allow it. Toward the end of the play Carter shifts from the frenemy role to become a kind of odd spiritual guide. In a moment of candor, he looks hard at Tom and says, "I know you'll do the right thing." On the surface, that sounds like a cliché. In this context, though, it's quite cryptic.

Show Details
Fat Pig runs through Dec. 6 at the Aurora Theatre (2081 Addison St., Berkeley). $15-$55. AuroraTheatre.org

Carter is actually the strongest character in this play and the one who will steer Tom and Helen's relationship to its conclusion. Small clues in Mikiko Uesugi's set design, such as a floor painted to resemble a basketball court, show that this play is more a window into the private lives of men than the private lives of fat chicks. The actresses are strong, even if their characters seem one-dimensional. But it's the two guys, mean-spirited and frustrating as they are, who make all the decisions and propel the action forward. If there's any lesson to be gleaned here, it's that Tom couldn't do the right thing if he tried — too many forces are conspiring against him. So who's the real pig, anyway? ●

To share this story, go to: ebx.sh/fatpig

Rachel.Swan@EastBayExpress.com

LECTURES & LIT

Joan Ryan

Deanne Fitzmaurice

The Second Chance

Joan Ryan found a hidden gift in her son's near-fatal accident.

Told that her sixteen-year-old son had just fallen off a skateboard and hit his head, **Joan Ryan** rushed to the scene. "There was no blood. No obvious injury." Agitated, the teen — who went by his middle name, Ryan, which is also his mother's surname — spoke to her and strained against the straps that affixed him to a stretcher. He'd sustained no broken bones, but a paramedic explained that any head injury mandated a visit to nearby Marin General Hospital just to be checked. Because the basically good-humored but sometimes volatile 215-pound six-footer with ADHD had transgressed his parents' rules by skateboarding without a helmet, Ryan joked with the paramedics about how "as soon as he's fixed up, I'm going to kill him."

Hours later, he was in a coma. Ryan and her husband stared blankly at the hospital chaplain.

"I began to cry. Okay, I get it. My son might die," Ryan writes in *The Water Giver: The Story of a Mother, a Son, and Their Second Chance*, the harrowing but also tinglingly inspiring new book about how "for ninety-four days in 2006, my life hurtled backward, then slowly forward again." Having sustained a traumatic brain injury that at first thoroughly disabled him, the youth made a remarkable recovery, albeit fraught with terrifying setbacks. "Brain injuries are the wounds that keep on wounding," Ryan writes. Yet the author, best known as an award-winning *San Francisco Chronicle* sportswriter, now calls those long months "a do-over" because "I received the gift — at however high a price — of getting to raise Ryan all over again. It was as if he went through all the stages of childhood during the course of those three months: learning to talk, to eat, to walk, to think, to use a toilet," she says. "And this time I was a different kind of mother. I finally could accept and truly admire Ryan for who he is, not who I imagined who he should be."

She and her sportscaster husband, Barry Tompkins, adopted Ryan at birth. Although she adored him, she struggled with parenting a tantrum-prone child.

"Motherhood isn't something I could simply will myself to do well. It's not something you can learn from research or even from watching other people," says Ryan, who will be at **A Great Good Place for Books** (6120 La Salle Ave., Oakland) on Friday, November 13. Raising her son the first time, "I was trying to do motherhood as if it were a paint-by-number project, and if I was really diligent and worked really hard, I'd end up with the picture I wanted."

To other parents facing similar ordeals, she asserts: "Don't believe the doctors who say your child will never — pick one — walk, talk, hold a job, live independently, go to college, etc. They don't know. They can't know. Nod your head politely and ignore them." 7 p.m., free. GreatGoodPlace.Indiebound.com

—Anneli Rufus

To share this story, go to: ebx.by/joanryan

LECTURES

Monumental: David Brower's Fight for Wild America Documentary about the famous wildlife preservationist. Wed., Nov. 18, 7:30 p.m. $5. Humanist Hall, 390 27th St., Oakland. 510-451-5818. HumanistHall.net.

New Italian Cinema 2009 Meet new Italian directors Marco Risi, Marco Amenta, Costanza Quatriglio, Umberto Carteni, and Benedetto Sicca. Daniel of Pietro Maria Grazia Cucinotta will receive the [illegible] Award. Moderated by Gavin Moses, UC Berkeley. Mon., Nov. 16, 6:30 p.m. Istituto Italiano di Cultura, 425 Washington Street Suite 200 (425 Battery Street #200), San Francisco. (415)788-7142.

LITERARY EVENTS

Albany Library Evening Book Group Rosalie Gonzalez facilitates this group, which features novels located on "The American Experience." Third Wednesday of every month, 7-8 p.m. free. Albany Library, 1247 Marin Ave., Albany. 510-526-3720. ACLibrary.org.

Anne L. Barrows Discussing *Our Character Will*. Nov. 11, 7 p.m. free. Diesel, 5433 College Ave., Oakland. 510-653-9965. dieselbookstore.com.

Autobiography and Memoir Book Discussion Group Third Wednesday of every month, 6:30 p.m. free. Hayward Public Library, 835 C St., Hayward. 510-293-8685. Library.hayward-ca.gov.

Bay Area Free Book Exchange Pairing unwanted books with the people who want them. Saturdays, Sundays, 9 a.m.-6 p.m. Continues through Dec. 1. free. Book Exchange, 10520 San Pablo Ave., El Cerrito. 510-526-8848.

Classics of Chinese Literature Book Group Third Monday of every month, 7 p.m. free. [illegible], 5694 Bay St., Emeryville. 510-547-0832.

Joanna Macy and Anita Barrows Discussing their new translation *A Year with Rilke: Daily Readings from the Best of Rainer Maria Rilke*. Wed., Nov. 18, 7:30 p.m. free. Mrs. Dalloway's Literary and Garden Arts, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com.

Katherine Sturtevant Discussing *The Brothers Story*. Sun., Nov. 15, 3 p.m. free. Diesel, 5433 College Ave., Oakland. 510-653-9965. dieselbookstore.com.

KPFA Presents Amy Goodman Discussing her book *Breaking the Sound Barrier*. Introduced by book editor and Democracy Now producer Denis Moynihan. Mon., Nov. 16, 7 p.m. $12-$15. First Congregational Church, 2345 Channing Way, Berkeley. 510-848-3488.

Lakeview Book Discussion Group Third Monday of every month, 6:45-7:45 p.m. Oakland Public Library, Lakeview Branch, 550 El Embarcadero, Oakland. 510-238-7344. OaklandLibrary.org.

Mary Karr Discussing her new memoir *Lit*. Mon., Nov. 16, 7:30 p.m. free. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227. [illegible]

Middle East Studies Group Call [illegible] at 510-893-2642 for more info. Saturdays, 3-5 p.m. free. Grand Lake Neighborhood Center, 530 Lake Park Ave., Oakland.

New Audio Book Downloads A new service offered through the library's improved web site. Features include an [illegible] reference librarian, catalogue and database access, search box, pull-down menus, and links. Daily. Oakland Public Library, Main Branch, 125 14th St., Oakland. 510-238-3134. OaklandLibrary.org.

Preschool Storytimes: Stories, Songs, and Finger Plays for Children Tuesdays, 10:30 a.m. free. Oakland Public Library, Melrose Branch, 4805 Foothill Blvd., Oakland. 510-535-5620. OaklandLibrary.org.

Romney Steele Discussing *My Nepenthe: Bohemian Tales of Food, Family, and Big Sur*. Fri., Nov. 13, 7:30 p.m. free. Mrs. Dalloway's Literary and Garden Arts, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com.

Stephen Kessler & Kathleen Weaver Reading their poetry. Mon., Nov. 16, 7:30 p.m. free. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-

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PICKS

Stephen King.

Stephen King

As [illegible] in a horror novel, a celebrity addresses his fans not in person but on a huge screen. At the **Rialto Cinemas Elmwood (2966 College Ave., Berkeley)** on Thursday, Nov. 12, live via satellite, **Stephen King** holds an intimate discussion with *New York Times* critic Janet Maslin about his new novel *Under the Dome*, in which a mysterious translucent seal suddenly surrounds a small Maine town. 7 p.m., free. MrsDalloways.com. — *Anneli Rufus*

Michael Chabon

In *Manhood for Amateurs: The Pleasures and Regrets of a Husband, Father, and Son*, which he discusses at **A Great Good Place for Books (6120 La Salle Ave., Oakland)** on Thursday, Nov. 12, Pulitzer Prize-winning Berkeleyite **Michael Chabon** recounts memories of bygone days spent biting his nails, interpreting Beatles lyrics, plotting his course, and pondering the relative cruelty of circumcision. 7 p.m., free. GreatGoodPlace.indiebound.com. — *A.R.*

Gary Snyder

Fifty years ago this fall, a small Japanese press published the first poetry collection of an obscure UC Berkeley graduate student. The student was **Gary Snyder**; the book was *Riprap*. Its Buddhist-informed ruminations on nature, freedom, and the inevitability of change helped launch the Beat movement. Snyder headlines a fiftieth-anniversary celebration at UC Berkeley's **Doe Library** on Friday, Nov. 13, 4:30 p.m., free. English.Berkeley.edu. — *A.R.*

Mary Karr

Having turned a sad Texas-backwater childhood into material for her critically acclaimed bestsellers *The Liars' Club* and *Cherry*, **Mary Karr** dipped into the past again for *Lit*, in which her marriage to a patrician poet ends but nonetheless produces a much-loved son. Alcohol abuse ensued. Meet Karr at the **Hillside Club (2286 Cedar St., Berkeley)** on Monday, Nov. 16, introduced by Meredith Maran. 7:30 p.m., $6-$15. BerkeleyArts.org. — *A.R.*

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People's Grocery & Kathleen [illegible] Tue., Nov. 17, 7:30 p.m., free. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-2087.

Ted Roszak Reading from *The Making of an Elder Culture: Reflections on the Future of America's Most Audacious Generation*. Thu., Nov. 12, 7:30 p.m., free. Mrs. Dalloway's Literary and Garden Arts, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com.

Timestalks LIVE: A Conversation with Novelist Stephen King Thu., Nov. 12, 7 p.m., free. Rialto Cinemas Elmwood, 2966 College Ave. (at Ashby Ave.), Berkeley. 510-433-9730.

PUBLIC INTEREST

Bay Area Job Fair [illegible] will be recruiting to fill a variety of open positions from entry-level through management in the fields of public safety, information technology, administration, finance and accounting, customer service, education, engineering, sales, and more. Mon., Nov. 16, 11 a.m.-3 p.m. Free. www.JobJournal.com. Hotel Whitcomb, 1231 Market Street, San Francisco.

Berkeley Liberation Radio General Meeting Thursdays, 7 p.m., free. Long Haul, 3124 Shattuck Ave., Berkeley. 510-540-0751.

Cuba Diversified A talk and slide show on the culture and history of Cuba. Local resident Ed Kenney has written and traveled extensively in third world countries. His focus will be on Cuba, its people, its [illegible] and history since World War II. Mon., Nov. 16, 7 p.m. Free. Kensington Library, 61 Arlington Ave., Albany.

East Bay Needle Exchange Coordinating Meeting Tuesdays, 4-6 p.m., free. Long Haul, 3124 Shattuck Ave., Berkeley. 510-540-0751.

Food Stamp Program Third Tuesday of every month, 2:30-4:30 p.m., free. Oakland Public Library, Asian Branch, 388 9th St., Suite 190 (Pacific Renaissance Plaza), Oakland. 510-238-3400. OaklandLibrary.org.

Poets on [illegible] Festival Read Oakland [illegible] or Just Flavor of the Month Community discussion. Sat., Nov. 14, 2 p.m., free. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org, www.lapena.org/[illegible]

[illegible] People United For people over 75. Fourth and Second Thursday of every month, 1:30 p.m., free. Berkeley Bay Positives Office, 1403 Oakland St., Berkeley. 510-548-0090.

SPOKEN WORD

Café Poetry Featured readers and an open mic. Richard Moore aka Bamboo Freestyle and Kirk Alan host alternating sessions. Wednesdays, 7:30 p.m., donations requested. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org.

Dolls Back A night of poetry and spoken word. Thursdays, 8:30-10:30 p.m., donations. Oakland [illegible] Center, 2227 International Blvd., Oakland. 510-533-6009.

Last Word Poetry Series Poetry showcase and open-mic features by Dale Jensen, Diane G. Rowdy Fingland, and Tim Kennedy. Second Friday of every month, 7 p.m., free. Hotel Café, 1858 [illegible] St., Berkeley. 510-849-6324.

Noh Revolution Poetry Series Third Sunday of every month, 7-9 p.m., $4. 21 Grand Gallery/Performance Space, 416 25th St., Oakland. 510-444-7263. 21Grand.org.

New Tides Experimental poetry and film series. Third Sunday of every month, 7 p.m. 21 Grand Gallery/Performance Space, 416 25th St., Oakland. 510-444-7263. 21Grand.org.

Poetic Groove W/ Cassandra, Indigo & Jim Poetic. Fridays, 7:30 p.m., free. House of Unity [illegible] Center, 7200 Bancroft Ave., Ste. 234, Oakland. 510-430-9931.

Poetry Diversified A twice-monthly open mic with featured readers, hosted by poetry ensemble [illegible]. First and Third Tuesday of every month, 7:30-9 p.m., free. World Ground Café, 3726 MacArthur Blvd., Oakland. 510-482-2533. WorldGround.com.

Oakland Saturday Prose & Poetry Reading Poetry reading and open mic. [illegible] Saturday of every month, 7-9 p.m. Frank Bette Center for the Arts, 1601 Paru St., Alameda. 510-523-6957. FrankBetteCenter.org.

Synergy Richard & Open Mic Collegial writers' reading hosted by Jeanne Lupton. Info: 510-632-7548. Third Sunday of every month, 3-5 p.m., free. Frank Bette Center for the Arts, 1601 Paru St., Alameda. 510-523-6957. FrankBetteCenter.org.

Thursday at West Road A weekly spoken-word and poetry gathering. Thursdays, 8 p.m. Continues through Dec. 31, free. AngelFire.com/poetry/wordroad. Mediterranean Café, 2475 Telegraph Ave., Berkeley. 510-549-1128.

More Listings Online
Get info about dozens more literary events at EastBayExpress.com or m.EastBayExpress.com

Oakland Word Art Open-Mic Night Poets, storytellers, musicians, and all other writers are invited to share their work. Arrive early to sign up. Second and Fourth Friday of every month, 7:30 p.m., free. feedback@WrittenWordArt.com, WrittenWordArt.com. Zocalo Coffeehouse, 645 Bancroft Ave. (at Dutton Ave.), San Leandro. 510-569-0102. ZocaloCoffeehouse.com.

Poetic Speaks Teen Poetry Slam Open mic with poetry and DJ music for youth under 21. The event is free to the public. Second Friday of every month, 7 p.m., free. (510) 763-4361, [illegible]. Pro Arts, 150 Frank Ogawa Plaza (at Oakland Art Gallery), Oakland. 510-763-4361. ProArtsGallery.org.

BODY&SOUL

Big Macra

Macrobiotic cuisine is low-fat, whole-grain and exquisitely subtle.

These days, **Barbara Johnston Brown** can't stand eating in ordinary restaurants. Their dishes are so highly seasoned and suffused with fats that "I can feel it in my system for days afterwards," shudders the former nurse turned macrobiotic cooking teacher, who will present a workshop in the kitchen at **Willard Middle School** (2425 Stuart St., Berkeley) on Saturday, November 14.

Co-taught with longtime macrobiotics expert Susanne Jensen, who is head chef at Lake Tahoe's French Meadows Macrobiotic Summer Camp, the hands-on **"Organic Bounty of Fall Harvest Favorites"** class includes such dishes as seitan-stuffed squash, wild rice-chestnut pilaf, and pumpkin pie with almond cream.

Hailed for its health-giving properties since ancient times but popularized in this country during the 1950s by Japanese proponents George Ohsawa and Michio Kushi, the macrobiotic diet focuses on whole grains, legumes, fermented soy products, seaweeds, vegetables, and fruits, all locally sourced.

Barbara Johnston Brown

While working as a critical-care nurse for fifteen years at San Rafael's Kaiser and other Bay Area hospitals, Johnston Brown began having serious doubts about conventional medicine. "I started to believe that there was so much that could be done that was less harmful than what was being done in hospitals," says the Walnut Creek resident. During business trips to Asia with her environmental-engineer husband, she learned about alternate modalities such as acupuncture, shiatsu, herbal medicine, and the merits of local, seasonal, and organic foods. "Those felt right to me, and I had an instinct that there was even more to find." This instinct took on a life-or-death importance after Johnston-Brown's two sisters were diagnosed with breast cancer — and then, in 2005, she was diagnosed with it herself.

Certain that nutrition was an important key to healing, she urged her sisters to change their diets and stop eating fast food. But she was up against their doctors — who, she remembers, "insisted that it didn't matter what they ate." After both sisters passed away, her own diagnosis "was teaching me where I needed to go for my own journey."

Where she needed to go, it turned out, was on a cruise.

Dubbed "A Voyage to Well-Being," Florida-based Holistic Holiday at Sea features vegan, vegetarian, and macrobiotic meals along with hundreds of workshops in yoga, massage, and more. It was there that Johnston-Brown, already an avid and semiprofessional cook and baker, adopted the vegan macrobiotic lifestyle and never looked back. These days she uses only whole grains, mills her own flours, grows her own vegetables — kale, daikon, celery, collard greens, radishes, artichokes, and more — and makes her own pickles with *umeboshi* vinegar. If she doesn't eat collards at least three times a week — steamed, sauteed with walnuts or lemon zest, in tamari-spiked chickpea soup — she feels as if she's missing out.

"With food, you need to listen to your body," she says. "It knows what it wants." 11 a.m., $60. For more information, call Johnston-Brown at 925-286-1395 or e-mail her at BJohnston-Brown@yahoo.com.

— *Anneli Rufus*

To share this story, go to: ebx.sh/macrobiotic

HEALTH & WELLNESS

[illegible] Cancer Survivorship Adventures Conference workshop topics cover medical issues after treatment. The conference will promote dialogue about common concerns in the survivor community. 20 agencies/services represented will have helpful materials in multiple languages and literacy levels. Sat., Nov. 14, 8 a.m.-3:30 p.m., $20, [illegible]. Mission Bay Conference Center, 1675 Owens St., San Francisco.

PERSONAL GROWTH

Chemical Dependency Workshops A weekly workshop for users, friends of users, parents of users, and partners of users. Topics rotate weekly. Saturdays, 10 a.m.-noon, free. Alta Bates Summit Medical Center Health Education Center, 400 Hawthorne Ave., Oakland, 510-[illegible].

Food for Thought Readings by Berkeley psychic [illegible]. Thursdays, 5-7 p.m., $15. Gravity Feed Gallery, 1539 Shattuck Ave., Berkeley, 510-644-4484.

Lucid Dreaming [illegible] Ph.D. facilitates this [illegible] group. [illegible] experience is necessary. Wednesdays, 12-1:30 p.m., $10. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley, 510-841-4824, BFUU.org.

Making Peace with Your Mind: A One Day Meditation Course for Beginners Sat., Nov. 14, 9:30 a.m.-5 p.m., free, donations welcome. East Bay Meditation Center, 2147 Broadway Ave., Oakland, 510-268-0696, EastBayMeditation.org.

RELIGION & SPIRITUALITY

Adventures in Jewish Learning Multi-interest day lecture series. Thursdays, 10:15 a.m.-noon, $7, $100 for a 25-lecture series. Temple Beth Sholom, 642 Dolores Ave., San Leandro, 510-357-8505, [illegible].

Good Humor East Bay Open Circle presents the [illegible] popular books on Zen, psychology, and spirituality. For info, visit EastBayOpenCircle.org. Sun., Nov. 15, 7 p.m., $10-$15. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley, 510-841-4824, BFUU.org.

Meditation, Dharma Talk, and Beginner's Night Wednesdays, 7-9 p.m., free. Empty Gate Zen Center, 2200 Parker St., Berkeley, 510-845-8565.

Qi Gong Learn Qi Gong from the monks [illegible] Shaolin Temple and Education Foundation. Sundays-Thursdays, 5:30-6:30 p.m.; [illegible] 10-11 a.m., $10. Oakland Asian Cultural Center, 388 9th St., Oakland, 510-637-0455, OACC.cc.

YOGA & BODYWORK

Four-Week [illegible] Training with Lacey Morris A month-long yoga series [illegible] students [illegible] of their minds, bodies and [illegible]. Training includes sound healing and psychology. Sun., Nov. 15; Sun., Nov. 22, $150 for four-week session. 7th Heaven Yoga, 2020 7th St., Berkeley, 510-665-4300, 7thHeavenYoga.com.

Core Flow Fitness A new [illegible] fitness workshop designed for those wanting to [illegible] (physical [illegible]) and to [illegible] the benefits of intense breath work. Sun., Nov. 15, 3-6 p.m., $40 for members ($50 at the door), for non-members $60 ($70 at the door). Katy Yang, 510-540-2012, [illegible]. Claremont Country Club, 5295 Broadway Terrace, Oakland.

InterPlay as a Life Practice Cynthia Winton-Henry and other InterPlay leaders lead an ongoing class in moving, breathing, improvising, and playing. Fridays, 10-11:30 a.m., $10-$25. InterPlayce, 2273 Telegraph Ave., Oakland, 510-465-2797, InterPlay.org.

Lunchtime Kundalini Yoga Wednesdays, noon, $6-$12 donation. [illegible] Conference Room, Sproul Hall, UC Berkeley, Berkeley.

Pregnancy and Birthing Workshop for Couples Prenatal yoga [illegible] for couples to learn breath work and relaxation techniques for a positive birthing experience. Sat., Nov. 14, 1-4 p.m., $60 per couple pre-reg/ $70 per couple day of class. 7th Heaven Yoga, 2020 7th St., Berkeley, 510-665-4300, 7thHeavenYoga.com.

Yoga & TRX Half-day yoga workshop to rebalance the psoas, lower back, and [illegible]. Led by [illegible]. Sat., Nov. 14, 1-3:30 p.m., $45. 7th Heaven Yoga, 2020 7th St., Berkeley, 510-665-4300, 7thHeavenYoga.com.

PICKS

Nutrition 101

Kicking off the new "Meet the Experts" series, chiropractic kinesiologist Larry Gersler hosts a workshop titled "**Nutrition 101**" at **Whole Foods** (3000 Telegraph Ave., Berkeley) on Thursday, Nov. 12. Gersler, the founder of Oakland's Center for Holistic Health, focuses on how foods have been used since ancient times in various healing arts and as all-good nurturers of the soul. 5:30 p.m., free. WholeFoodsMarket.com — *Anneli Rufus*

Barbara Bradley Hagerty

Does [illegible] God [illegible] yearnings for the divine? What's really happening when the clinically dead travel through tunnels that end in white light? In **Easton Hall** at the Church Divinity School of the Pacific (2451 Ridge Rd., Berkeley) on Friday, Nov. 13, NPR religion correspondent **Barbara Bradley Hagerty** discusses the intersection of science and spirituality. Drinks and sweets will be served. Noon, free. GTU.edu — *A.R.*

Mandala Construction

The Newars, an ancient Himalayan race, practice a rare, highly ritualized form of tantric Buddhism. In UC Berkeley's **South and Southeast Asian Studies Lounge** (342 Dwinelle Hall) on Friday, Nov. 13, Kathmandu-based academic/tantric ritual master Naresh Man Bajracharya spends six hours constructing an elaborate, colorful Newar-style Vajradhatu-mandala, then gives a talk. 10 a.m.-4 p.m. (talk at 4 p.m.), free. IAS.berkeley.edu/dept/sseas — *A.R.*

Breath-Yoga Workshop

Barbara Bradley Hagerty.

George Sander

Inhale slowly but easily, filling the belly first and then the lungs. Hold the breath for a second or two, then release — even more slowly and easily. Repeat. These are the fundamentals of yogic breathing, which alone can aid relaxation and improve the sense of well-being. Learn this simple key to serenity during a **breath-yoga workshop** at the **Hayward Main Library** (835 C St., Hayward) on Saturday, Nov. 14. 3 p.m., free. Library.hayward-ca.gov — *A.R.*

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AQUARIUM AGE

INTENSIFIED INTENSITY

For the week of November 11 17 2009

By Raffee Finn

Saturn/Pluto Square, Part One:

The planets strike a serious chord this week, with aftertones that will linger for quite some time. On November 15 the first of three squares between Saturn and Pluto will be exact. Saturn represents the order of the physical world. Pluto represents the process of death and regeneration. And when they clash through the aggressive interaction of a square, Saturn's systems suffer under the thumb of Pluto's unrelenting insistence on transformation. Their struggle tends to manifest in our lives as cold hearted cruelty violence or martyrdom. Normally we wouldn't feel the full effect of such a pernicious interaction until after the planets separate. But given the current individual and collective climate of emotional, physical, psychological, and spiritual stress that rules our lives (which in turn ... mounts all the days leading up to the square, as well as the days after, we are likely to experience an intensified intensity. As I write this, the shootings at Fort Hood have just occurred, and I can't help but feel that even when we acknowledge the unprecedented levels of intensity, our souls are still shocked by violence.

So the question becomes how are we to handle this next round of change represented by Saturn/Pluto square in our individual lives as well as in our collective milieu? First, it's necessary to recognize this Saturn/Pluto square is another piece of an astrological mosaic of planetary patterns taking shape over the next several years. We've already been experiencing our part of the pattern through the Saturn/Uranus opposition that began last September. As most of you know, that opposition represents a challenge to and the dissolution of the status quo. The first exact contact in a series of five exact oppositions between Saturn and Uranus occurred on election day, November 2008, and will forever be symbolized by the election of President Obama. We just passed the midpoint of that series on September 15 (and there are two more exact oppositions left, April 26 2010 and July 26 2010). This Saturn/Uranus opposition is rattling much more than economic structures. Like its predecessor opposition that happened in 1965-1967, Saturn/Uranus is disturbing all sorts of cultural assumptions.

Now in the midst of those disturbing Saturn/Uranus waves, Pluto provides another dimension. Pluto is all about issues of power and control. Its focus is on the causal level — it reveals the unconscious shadows, personal and collective, which inform behavior. Often those shadows are revealed through events that are unforeseen and uncontrollable. Events that express the power of unconscious forces, events that are often experienced as destructive convulsions that destroy and demolish.

But Pluto's power is also about rebirth and its regenerative force is unsurpassed, which is why it symbolizes transformation. Pluto provides the potential to rise from the ashes and be reborn, just like the phoenix.

During the coming weeks as structures continue to dissolve around you, use Pluto's power to see through the shadows. Envision a new way of approaching your personal situation, a way that will simultaneously improve our collective circumstances. Remember, we can only create what we can imagine.

If you know your Ascendant and/or your Moon sign, read that, too.

ARIES You're distilling wisdom from your experiences, a process that will give birth to a new persona. This is neither capitulation nor surrender; it is a chance to access a deeper level of creativity.

TAURUS One of the ways through the waves is to take an objective approach to everything that occurs. Observe the symptoms and then diagnose the remedy.

GEMINI You have a choice: Dwell on negativity or work toward an awakened consciousness that sees the suffering for what it is, but is resilient enough to stay positive about the possibilities of change.

CANCER You have an opportunity to look at issues of safety and security through a new framework. The question of "enough" doesn't disappear; your understanding of what's enough shifts.

LEO Consider how you can better align thought with action and word with deed. Although this sounds simple, the actual process of walking your talk takes determination, discipline, and skill.

VIRGO The best way through the intensity is to make peace with what is. Once you've accepted the situation, you can move into action modifying certain facets of your situation according to your vision.

LIBRA Saturn invites you to step into your authority, as Pluto simultaneously raises doubt about whether you have what it takes to be a true leader. Use those doubts as a guide for growth and you'll accelerate your transformation.

SCORPIO Rather than defining your personal power on the basis of external accomplishments, try thinking about power as emanating from an internal source. You won't lose any outside ground; you just might gain some.

SAGITTARIUS Make emotional authenticity your guide and apply it to all your interactions. Show up, be honest about how you feel, and then expect others to do the same and respect them when they do.

CAPRICORN The mission is figuring how to step into your authority as you simultaneously encourage others to do the same. If you keep in mind that all of us learn best by example, you'll do fine.

AQUARIUS Rather than getting lost in a tape loop of self recrimination, turn negative thinking into the next set of lessons to be learned. Take an accurate inventory and use that assessment for greater self-awareness.

PISCES You don't have to solve every problem simultaneously. So rather than make that a goal, take your time. Find a comfortable pace and you'll make consistent progress. ●

To share this story go to: ebx.by.ly/aquadate

For More Info

Raffee Finn specializes in Transformational Astrology. For readings call 1-888-837-8254 write PO Box 343 New York, NY 10025 visit AquariumAge.com, or e-mail Raffee@AquariumAge.com. Copyright © 2009 by Raffee Finn

FOOD & DRINK

VIBRANT STEVEDORE-FRIENDLY FARE

Warehouse district newcomer Chop Bar exudes cool

By Matthew Stafford

Chop Bar is one of the cooler establishments you'll find in the greater Bay Area. Begin with the immediate neighborhood: Oakland's waterfront warehouse district, a once-teeming neighborhood of stampers, glassblowers, and freight trains that still offers plenty of retro funky ambience — urban renewal cafes and condos notwithstanding. The district's blue-collar heritage is strikingly captured in the restaurant's interior, where reclaimed wooden planks, exposed piping, and unfinished slate-black flooring give the place an industrial-chic vibe. A semicircular polished wood counter is ideal for single dining, folksy/abstract/jazz-themed artworks adorn the walls, and if you happen to stroll in on a Tuesday evening you just might hear the wail of a saxophone and the plunk of a standup bass floating around the worn wood and the glasses of Cabernet Sauvignon.

It's located in a circa-1926 grocery warehouse where the late, lamented Mama served up noodles and wine until a year ago. The place reopened as Chop Bar, an all-day, everyday breakfast-lunch-dinner neighborhood hangout in early September and has earned a following for its early-morning coffee concoctions, its top-shelf lunchtime sandwiches, and its magnetic, low-key vibe. But despite a seasonal menu of freshly plucked ingredients in cutting-edge combinations and configurations, the food is closer in execution to the stevedore-friendly fare of the old waterfront than to that delicate purple-basil California cuisine stuff one has come to expect hereabouts. Chef Chris Pastena (of the equally hip Coco supper club in San Francisco's Mission District) serves up hearty dishes with lots of vibrant flavors. Sometimes the combinations work, sometimes the approach translates into too much heft, not enough purple basil.

Dinner begins with tapas-size appetizers like marinated olives, roasted almonds, the salad of the day, and (for larger appetites) platters of artisan cheeses, seafood, and charcuterie. The pepitas (tiny squash seeds roasted till crunchy and spiced with cumin and chili peppers) were irresistible, but the house-pickled carrots, scallions, and string beans were too soft and vinegary to stand on their own (they'd make a pretty good garnish, though).

The braised pork shank was our favorite entrée. Tender and luscious, with undertones of pepper and spice, it was served with juicy figs, sweet, spiky apricots, and a light sprinkle of fresh mint, giving the dish a perfectly complementary Mediterranean flavor. A crunchy wedge of nondescript polenta turned out to be the perfect foil for the rich, spicy pork. The other main dishes weren't up to the shank's standards. The braised chicken was tender and tasty enough, with a few al dente carrots tossed in for roughage, but the dish as a whole was overburdened with salt and gloppy caramelized onion. And savory sage-scented browned butter notwithstanding, the ponderous butternut squash gnocchi were a far cry from the feathery pillows, dumplings we were hoping for.

A selection of side-dish cazuelas (casseroles) complement the entrées. Especially tempting during the autumn months is a rich, comforting gratin of Yukon Gold potatoes and sharp, buttery Fiscalini, a limited-edition heritage cheddar out of Modesto. There's not much oomph to the crock of white beans and chorizo sausage, a wan nabe-cassoulet with an overabundance of salt and not enough rich, slow-simmered flavor. The black kale cazuela was a conundrum. The leafy greens themselves were fresh, crisp, and peppery, but once again a heavy hand (in this case, big, burdensome breadcrumbs dosed with parmesan) overwhelmed a light and promising concept.

Two desserts were on the evening's menu. The crisp was packed with tender chunks of baked apple lightly touched with sugar and spice, but the dry, unexciting crumble on top could've used some extra butter or brown sugar. The Mexican chocolate pot de crème, on the other hand, boasted a light yet luscious texture and a hint of cinnamon that jazzed up the dark, earthy chocolate nicely.

Although the menu changes frequently, meat-free options abide. Breakfast items include vegetarian chilaquiles and frittatas as well as oatmeal, granola, and freshly baked muffins; there are garden salads and an eggplant panino at lunchtime, and the dinner menu might begin with house-marinated olives, a chanterelle-parmesan tart, or a Gravenstein blue-cheese salad as well as the pickles and pepitas. The gnocchi can be supplemented with an array of vegetarian-friendly cazuelas like the kale and the potato gratin, and the daily cheese platter is served with fruit, eggplant mostarda, and Acme sourdough.

The wine list features five selections stored on the premises in oxygen-free barrels and served by the glass, half carafe, or carafe, a popular "new" trend that eliminates the middleman and all the cork-and-bottle folderol. In addition to the tapped wines (Hyde's 2008 Chardonnay, Miner's 2008 Sauvignon Blanc, Preston Estate's 2008 Rhone blend, Diamond Mountain's 2007 Cab, and Saintsbury's 2008 Pinot Noir, a nice accompaniment to the pork) there are five bottles (three available by the glass) as well as a nice selection of beers, including Linden Street Brewery's bright, hoppy golden lined Common Lager, crafted just up the street half a block from the Embarcadero.

Chop Bar is a swell place to hang out and enjoy a cup of coffee, a glass of wine, and the ebb and flow of the passing populace. (One wing of the dining room converts into an al fresco patio when the building's glass-paned garage doors are tucked into the ceiling.) The service is informed and attentive, and the setting is a delight. Once the menu lightens up and attains the cool hipness of the setting, this will be a real culinary destination. ●

To share this story, go to ebx.ly/chopbar

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Chop Bar

247 Fourth St. (at Jackson St.)
Oakland
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Cash, American Express, MasterCard, Visa
Hours: Mon.-Fri. 7-10:30 a.m., 11 a.m.-3 p.m.; Sat.-Sun. 8 a.m.-3 p.m.; Sun.-Thurs. 5:30-10 p.m., Fri. 5:30-11 p.m., Sat. 5-11 p.m.
No reservations.

Sample Menu

Pepitas	$3
Butternut Squash Gnocchi	$14
Pork Shank	$15
Potato Gratin	$6
Black Kale	$6
Mexican Chocolate Pot de Crème	$6

The braised pork shank is tender and luscious.

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EL CERRITO, RICHMOND & NORTH

Hotel Mac 50 Washington Avenue, Richmond, 510-233-0576. (American) $$$

The [illegible] 238 El Cerrito Plaza, El Cerrito, 510-524-4822. (Deli/German/Austrian) $

[illegible] 3400 San Pablo Dam Rd., El Sobrante, 510-223-8810. (Central American) $

[illegible] 10546-10548 San Pablo Ave., El Cerrito, 510-528-0870. (Japanese/Sushi) $-$$

Marylou's Homemade Delights 1572 Sycamore Ave., Suite F, Hercules, 510-245-1130. (Filipino) $

Pho Hoa Thai 12851 San Pablo Ave., Richmond, 510-[illegible]. (Vietnamese) $-$$

[illegible] Delivery only, El Cerrito, 510-236-1110. (Asian/Pizza) $$

Ristorante [illegible] 1506 Fitzgerald Dr., Pinole, 510-223-5620. (Italian) $$

[illegible] Thai 3288 Pierce St., #M111 (in the Pacific East Mall), Richmond, 510-558-8638. (Southeast Asian/Thai/Seafood) $

SaWadee Pan Thai Restaurant 12230 San Pablo Ave., Richmond, 510-232-5542. (Southeast Asian/Thai/Burmese) $-$$

[illegible] 1500 Sycamore Ave., Unit 8 (in the Creekside Center), Hercules, 510-245-1101. (Japanese/Sushi) $$

El [illegible] 14601 San Pablo Ave., San Pablo, 510-215-7300. (Central American/Salvadoran) $

Wan Thai 844 Willow Ave., Ste. A3A, Hercules, 510-799-8808. (Southeast Asian/Thai/Burmese) $$

ALBANY, KENSINGTON & BERKELEY SOLANO

Cactus Taqueria 1881 Solano Ave., Berkeley, 510-528-1881. (Mexican/Organic/Sustainable) $

The Cape Cod 1150 Solano Ave., Albany, 510-528-2008. (Seafood) $$

China Village 1335 Solano Ave., Albany, 510-525-2285. (Chinese) $-$$

The [illegible] Shop 500 San Pablo Ave., Albany, 510-528-[illegible]. (Mexican) $

Ici 2948 College Ave., Berkeley, 510-665-6054. (Bakery/California Cuisine/Dessert/Ice Cream/Organic/Sustainable) $$

[illegible] Organic Kitchen 1807 Solano Ave., Berkeley, 510-525-1684. (Indian/Organic/Sustainable) $

[illegible] 1[illegible]5 Solano Ave., Albany, 510-526-3222. (Tibetan) $$

[illegible] 1509 Solano Ave., Berkeley, 510-528-7509. (Indian/Pakistani) $$

[illegible] 1111 Solano Ave., Albany, 510-527-4155. (Persian) $$

Renee's Place 1477 Solano Ave., Albany, 510-525-7390. (Chinese) $$

Saffron Gourmet 1087 Solano Ave., Albany, 510-528-8580. (Halal/Middle Eastern) $

Shik Do Rim 1157 Solano Ave., Albany, 510-528-[illegible]. (Korean) $$

Taqueria Salsaria 1581 Solano Ave., Berkeley, 510-558-8565. (Mexican) $

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BERKELEY-NORTH

Cesar 1515 Shattuck Ave., Berkeley, 510-883-0222. (Spanish/Tapas/Small Plates) $$

Cha-Am 1543 Shattuck Ave., Berkeley, 510-848-9664. (Southeast Asian/Thai/Burmese) $-$$

Cha-Ya 1686 Shattuck Ave., Berkeley, 510-981-1213. (Japanese/Sushi/Vegetarian/Vegan) $$

The Cheeseboard Pizza Collective 1512 Shattuck Ave., Berkeley, 510-549-3055. (Organic/Sustainable/Pizza) $

Chocolate [illegible] Vine [illegible] Shattuck Ave., Suite C, Berkeley, 510-[illegible]. (Dessert/Ice Cream/Italian/Wine Bar) $$

[illegible] [illegible] Street at Shattuck Avenue (North Berkeley Farmers' Market), Berkeley. (Mexican/Vegetarian/Vegan) $

Gioia Pizzeria 1586 Hopkins St., Berkeley, 510-528-4692. (Organic/Sustainable/Pizza) $

Imperial Tea Court 1511 Shattuck Ave., Berkeley, 510-540-8888. (Chinese/Vegetarian/Vegan) $

[illegible] [illegible] Berkeley, 510-843-1241. (American/Burgers/Sandwiches/Organic/Sustainable) $

BERKELEY-DOWNTOWN

La [illegible] 2154 Center St., Berkeley, 510-[illegible]. (Mexican) $

Chick-O-Pea's 1926 Shattuck Ave., Berkeley, 510-[illegible]. (Middle Eastern) $

[illegible] 2399 Shattuck Ave., Berkeley, 510-841-[illegible]. (Dessert/Ice Cream) $

[illegible] Deli 2233 Shattuck Ave., Berkeley, 510-649-[illegible]. (Deli) $

Five 2086 Allston Way, Berkeley, 510-225-6055. (American/Breakfast/Brunch/California Cuisine/Organic/Sustainable) $$$

[illegible] Center Street at Martin Luther King Jr. Way (Downtown Berkeley Farmers' Market), Berkeley. (Mexican/Vegetarian/Vegan) $

Gelateria Naia 2106 Shattuck Ave., Berkeley, 510-849-1500. (Dessert/Ice Cream) $

[illegible] 2106 [illegible] Way, Berkeley, 510-54[illegible]-5282. (Deli) $

Henry's 2600 Durant Ave., Berkeley, 510-[illegible]-4052. (California Cuisine) $$

Herbivore 2451 Shattuck Ave., Berkeley, 510-665-1015. (Vegetarian/Vegan) $-$$

International House 2299 Piedmont Ave., Berkeley, 510-642-9490. (Eclectic/[illegible]) $

The Mayflower 2166 University Ave., Berkeley, 510-883-9188. (Chinese) $

Meridian International Sports Café 2050 University Ave., Berkeley, 510-[illegible]. (American/Brewpub) $$

The Mint Leaf 1951 Shattuck Ave., Berkeley, 510-[illegible]. (Indian/Pakistani) $$

Oscar's 1890 Shattuck Ave., Berkeley, 510-849-2164. (American/Burgers) $

Pie in the Sky 2124 Center St., Berkeley, 510-848-0518. (Pizza) $

[illegible] 2080 Addison St., Berkeley, 510-665-0464. (Dessert/Ice Cream/Organic/Sustainable/Vegetarian/Vegan) $

San [illegible] Soup Company 2512 Bancroft Way, Berkeley, 510-848-[illegible]. (American/Burgers/Sandwiches/Organic/Sustainable) $

[illegible] Kitchen 2500 Telegraph Ave., Berkeley, 510-843-[illegible]. (Indian/Pakistani) $

Taste of the Himalayas 2[illegible] Shattuck Ave., Suite A, Berkeley, 510-849-4903. (Indian/Pakistani) $$

[illegible] 2[illegible] Center St., Berkeley, 510-[illegible]. (American/Burgers/Sandwiches/Organic/Sustainable) $

Berkeley Paradise 2021 University Ave., Berkeley, 510-[illegible]. (African) $$

[illegible] Thai Cafe [illegible] Shattuck Ave., Berkeley, 510-[illegible]. (Southeast Asian/Thai/Burmese) $-$$

Turkish Kitchen 1986 Shattuck Ave., Berkeley, 510-549-9937. (Middle Eastern) $$

Udupi Palace 1901 University Ave., Berkeley, 510-843-6600. (Indian/Pakistani/Vegetarian/Vegan) $

[illegible] 2250 Shattuck Ave., Berkeley, 510-848-[illegible]. (Dessert/Ice Cream) $

Zabu Zabu 1919 Addison St. #[illegible], Berkeley, 510-848-9228. (Japanese/Sushi) $$

BERKELEY WEST & EMERYVILLE

The Bread Workshop 1398 University Ave., Berkeley, 510-649-9760. (Bakery/California Cuisine/Organic/Sustainable) $

Caffe Venezia 1799 University Ave., Berkeley, 510-849-4681. (Italian) $$$

[illegible] [illegible] St., Emeryville, 510-[illegible]. (Mexican) $$

[illegible] Bistro 1453 Dwight Way, Berkeley, 510-[illegible]. (American/[illegible] Cuisine/Organic/Sustainable) $$

[illegible] 1722 University Ave., Berkeley, 510-841-[illegible]. (Japanese/Sushi) $$

[illegible] 1[illegible] University Ave., Berkeley, 510-841-[illegible]. (Halal/Vegetarian/Vegan) $$

IKEA 4400 Shellmound St., Emeryville, 510-420-4532. (Scandinavian) $

[illegible] Village [illegible] San Pablo Ave., Berkeley, 510-[illegible]. (Indian/Pakistani/[illegible]) $

[illegible] 2057 San Pablo Ave., Berkeley, 510-[illegible]-4080. (Caribbean) $

KC's Bar-B-Que 2613 San Pablo Ave., Berkeley, 510-548-1141. (Barbecue) $-$$

Lanesplitter Pizza and Pub 2033 San Pablo Ave., Berkeley, 510-845-1652. (Pizza) $

[illegible] Restaurante 2200 San Pablo Ave., Berkeley, 510-[illegible]. (Mexican/Salvadoran) $

[illegible] [illegible] St., Emeryville, 510-[illegible]. (Vegetarian/Vegan) $

Priya Indian Cuisine 2072 San Pablo Ave., Berkeley, 510-644-2971. (Indian/Pakistani) $-$$

Rudy's Can't Fail Cafe 4081 Hollis St., Emeryville, 510-594-1221. (American/Diner) $-$$

[illegible] 3087 San Pablo Ave., Emeryville, 510-547-[illegible]. (Southern/Soul Food) $$

Sea Salt 2512 San Pablo Ave., Berkeley, 510-883-1720. (California Cuisine/Organic/Sustainable/Seafood) $$-$$$

Skates on the Bay 100 Seawall Dr. (at Berkeley Marina), Berkeley, 510-549-1900. (American/Seafood) $$

Spenger's Fresh Fish Grotto 1919 Fourth St., Berkeley, 510-845-7771. (Seafood) $$$

Tacubaya 1788 Fourth St., Berkeley, 510-525-5160. (Mexican/Organic/Sustainable/Tapas/Small Plates) $-$$

[illegible] [illegible] Ninth St., Berkeley, 510-204-[illegible]. (Vegetarian/Vegan) $

BERKELEY-SOUTH

Adagia 2700 Bancroft Way, Berkeley, 510-647-2300. (California Cuisine/Organic/Sustainable) $$$

Breads of India 2448 Sacramento St., Berkeley, 510-848-7684. (Indian/Pakistani/Organic/Sustainable) $-$$

[illegible] 2100 Ward St., Berkeley, 510-549-3486. (Japanese/Sushi) $$

[illegible] 2977 College Ave., Berkeley, 510-848-2520. (Japanese/Sushi) $-$$

[illegible] Indian Cuisine 2449 Sacramento St., Berkeley, 510-845-[illegible]. (Indian/Pakistani) $

[illegible] 2556 Telegraph Ave., Berkeley, 510-548-[illegible]. (Japanese/Sushi) $$-$$$

Smokehouse 3115 Telegraph Ave., Berkeley, 510-845-3640. (American) $

A Taste of Africa 3015 Shattuck Ave., Berkeley, 510-841-6524. (African/Vegetarian/Vegan) $$

[illegible] 2534 Durant Ave., Berkeley, 510-843-[illegible]. (American/Burgers/Sandwiches/Organic/Sustainable) $

OAKLAND-ROCKRIDGE

Cactus Taqueria 5642 College Ave., Oakland, 510-658-6180. (Mexican/Organic/Sustainable) $

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Arizmendi

3265 Lakeshore Ave., Oakland, 510-268-8849; 4301 San Pablo Ave., Emeryville, 510-547-0550. A past winner of the "best bakery in the East Bay" category of the *Express'* Best of the East Bay awards, Arizmendi — named for Basque priest/labor organizer Father José Arizmendiarrieta — is a worker-owned cooperative first conceived in 1997 by workers from Berkeley's famous Cheeseboard Collective. Although a full array of sweet and savory baked goods is on offer here — from baguettes to macaroons — thin-crusted artisanal pizza is the main attraction. Only one topping-combo is available every day and that combo changes every day, and it's always meatless, featuring such components as roasted red onions, shiitake mushrooms, cheddar cheese, and arugula. If you're not the take-what-comes/go-with-the-flow type, check out the whole month's pizza menu online. $

Cheeseboard Pizza Collective

1512 Shattuck Ave., Berkeley, 510-549-3055. A line snakes out the door and down the sidewalk. Those in it realize that only one item is sold here, always only one, although it alters slightly every day. Because all the tables here are almost always occupied, customers carry their pizza outside into the road and eat it on the traffic median. Serving pizza by the pie, half-pie, and slice, this is one of the East Bay's favorite pizza places. Tourists come from all over the world as well, drawn by tales of a worker-owned, bossless bakery in Berkeley's Gourmet Ghetto where mostly organic vegetables, herbs, and cheeses from around the world compose a different meatless artisanal pizza every day. The one-choice policy: awesome if you like surprises, sucks if you hate yam, plum, soy, or peas. Arrive on a day when you like its components, and every bite shorties with flavor. $

Asena

2508 Santa Clara Ave. (at Everett St.), Alameda, 510-521-4100. This venerable Alameda destination is as cozy and friendly as it was when it opened in 1996 and the house fusion Mediterranean cuisine is still well worth investigating. Crunchy fried artichoke hearts with peppery aioli; filo pastries stuffed with feta and fresh dill; grilled chicken with apples, brie, and currants; and tender little gnocchi with porcini mushrooms are among the menu's standouts (the lamb-stuffed eggplant can be tough and tasteless, though). Get the dark, decadent pot de crème or the fluffy bittersweet blood orange cheesecake for dessert. Impressive wine and cocktail list. $$$

The Sister's House

28651 Mission Blvd., Hayward, 510-538-0970. There are no sisters at this friendly Korean joint, just a hard-working mother-and-daughter team whose specialties include hearty soups, barbecued meats, and a generous array of house-made *banchan*. Start with a toasty seafood pancake or a steamer full of super-sized dumplings and an addictive soy-sesame dipping sauce. Straightforward renditions of *bi bim bap* and *gal bi* (marinated short ribs) don't disappoint, but it pays to head off the beaten path with a bowl of roiling, fiery red goat stew (*yeom so tang*) or *naengi dwen jang jjigae* filled with crab, mochi, and the plucky flavor of shepherd's purse greens. $$

Bocanova

55 Webster St., Oakland, 510-444-1233. Pan-Latin food and drink with upscale-organic California ingredients star at this handsome industrial-chic Jack London Square venue. The all-à-la-carte menu features plates large and small, ideal for sharing: rich, tasty sweet potato-chipotle gratin; tender scallops drizzled with a peppery coulis; slender slices of silky raw albacore; a creamy-dreamy bread pudding laced with Mexican chocolate ice cream. Extensive pan-American wine list, inventive house cocktails include a spicy, potent pisco punch. $$$

Kuwa

1115 Clay St., Oakland, 510-238-8780. Raised in the American Midwest by vegetarian Jamaican Seventh-Day Adventist parents, Ralph Free began cooking in earnest as a university student in New Orleans. Before becoming the chef at Kuwa, she was running her own catering company. Most of the restaurant's north wall comprises a narrow open kitchen, where Free and four line cooks dart and glide: stirring orange-scented sauces, wedging ribs and jerk dressing, frying fish and chicken and sweet-potato strips amid gleaming stainless steel. Southern and Caribbean food might get complex, but shining through the best of it are pure clean earthy flavors. The way she prepares it, produce speaks for itself: cooked just enough but not a millisecond more. $$

853-5484. (Breakfast/Brunch/California Cuisine/French) $$$-$$$$

Flavors of India 3201 College Ave., Berkeley, 510-595-5411. (Indian/Pakistani) $$

Garibaldi's 5356 College Ave., Oakland, 510-595-4000. (California Cuisine/Tapas/Small Plates) $$$

Khana Peena 5316 College Ave., Oakland, 510-658-2300. (Indian/Pakistani) $$

[illegible] 5422 College Ave., Oakland, 510-654-6601. (Italian/Pizza) $-$$

Smokey [illegible] Bar-Be-Que 3418 Telegraph Ave., Oakland, 510-350-[illegible]. (American/Barbecue/Cajun/Creole/Southern/Soul Food) $$

Top Dog 5190 Broadway (inside Longs Drugs), Oakland, 510-601-1181. (American/Burgers/Sandwiches/Organic/Sustainable) $

Wood Lounge 5814 College Ave., Oakland, 510-654-5425. (American/Asian Fusion/Burgers/Sandwiches/Cajun/Creole/California Cuisine/Hawaiian/Japanese/Sushi/Russian/Seafood/South American/Tapas/Small Plates/Wine Bar) $$$

OAKLAND-TEMESCAL

Sarys Sushi 4309 Telegraph Ave., Oakland, 510-594-0551. (Japanese/Sushi) $$

Lanesplitter Pizza and Pub 4799 Telegraph Ave., Oakland, 510-653-5350. (Pizza) $

Mama's Royal Cafe 4012 Broadway, Oakland, 510-547-7600. (American/Breakfast/Brunch) $

[illegible] 4915 Telegraph Ave., Oakland, 510-652-2500. (Tapas/Small Plates/Wine Bar) $$$

The [illegible] Bowl 4920 Telegraph Ave., Oakland, 510-655-5038. (California Cuisine) $$

Nomad Cafe 6500 Shattuck Ave., Oakland, 510-595-5344. (California Cuisine/Organic/Sustainable) $

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Supermarket Chardonnays

California's Central Coast offers some strong selections

There's nothing better than a good California Chardonnay to go with your favorite appetizer. But choosing among so many inexpensive selections can make for a daunting shopping experience at the local supermarket. So we decided to make it easier by limiting our choices to the burgeoning Chardonnay region of California's Central Coast.

At an Oakland Safeway store, we purchased four wines for about $10. From Monterey County, we bought a **J. Lohr Riverstone Estates Arroyo Seco (2007)**, an **Estancia Pinnacles Ranches (2008)**, and a **Sterling Vintner's Collection Central Coast (2007)**. And from San Luis Obispo County, we chose an **Edna Valley Vineyard Paragon (2007)**. All were $9.98 with our Safeway club card.

Because some of us were familiar with these Chardonnays, we conducted blind taste tests. It made for some surprises, and in the end, we decided we could strongly recommend two of the four wines while giving a slight thumbs-up to a third.

Our surprise favorite was the Sterling. Two members of our group, including me, didn't expect that this wine would come in first place because we had tried it previously and were less than impressed. But under blind conditions, we found the Sterling to have a burst of flavor with overtones of tropical fruit and a smooth aftertaste. It also exuded a bright, clean aroma with hints of melon. One in our group even detected a hint of vanilla. On a scale of one to ten, we gave it a seven.

Our second-place winner, in close balloting, was the Edna Valley. It's a very light Chardonnay, almost like a Pinot Grigio. We viewed it as the consummate daytime wine, great for brunch or lunch and a perfect complement to fish, particularly salmon. It features bright, clear flavors with hints of fruit and nutmeg while leaving a smooth aftertaste. One of our tasters described it as "a nice wine for a light summer occasion." We gave it a six.

Our third choice was the J. Lohr. Its placement in our rankings came as a big surprise to two of us, including me, because we drink it often and thought it would score much higher. It sports a fruity and crisp bite with brooding and complicated overtones. But one of our tasters, who is a regular J. Lohr drinker, was startled to find it had a somewhat acidic and immature nature. We gave it a five.

And finally, our fourth choice was the Estancia, another surprise for me, because I have liked this Chardonnay in the past. But we found it to be a boring, bland white wine that's not worth the price. Sure, it's smooth and clean and has no bitter aftertaste, like some similarly priced Chardonnays do, but there are plenty of better choices for around $10. We gave it a three.

— Robert Gammon

For retail availability, visit EastBayExpress.com

To share this story, go to: ebx.by/chardonnay

R&C

Ohgane Korean Restaurant 3915 Broadway, Oakland. 510-594-8300 (Korean) $$-$$$
Alamoda 5000 Telegraph Ave., Oakland, 510-652-4888 (California Cuisine/Organic/Sustainable/Pizza) $$-$$$
Sahn Maru 4315 Telegraph Ave., Oakland, 510-653-3366 (Korean) $-$$
Oakland Barbeque House 2007 Telegraph Ave., Oakland, 510-834-5707 (Korean) $-$$
Sobol Gom Jang Ki 3801 Telegraph Ave., Oakland, 510-597-9119 (Korean) $
[illegible] 5319 Martin Luther King Jr. Way [illegible] (Southern/Soul Food) $-$$
[illegible] 4908 Telegraph Ave., Oakland, 510-653-[illegible] (African/[illegible]) $$$
Yeung Ja Zang 3818 Telegraph Ave., Oakland, 510-653-2288 (Chinese/Korean) $

OAKLAND-PIEDMONT, GRAND LANE & EAST

Barcelona 4085 Piedmont Ave., Oakland, 510-[illegible] (Burgers/Sandwiches/Italian/Wine Bar) $$$
House Sushi 531 Grand Ave., Oakland, 510-[illegible] (Japanese/Sushi) $$
Bopo 4293 Piedmont Ave., Oakland, 510-[illegible] (Italian/Organic/Sustainable) $-$$
Hopscotch [illegible] Ave., Oakland (Afghan/American/California Cuisine/Organic/Sustainable) $$$
[illegible] Sandwiches 2000 [illegible], Oakland, 510-[illegible] (American) $
Prime Spot Bar & Grill 3411 Grand Ave., Oakland, 510-[illegible] (Steak House) $$$
[illegible] 542 Grand Ave., Oakland, 510-[illegible] (American) $$-$$$
Spettro 3355 Lakeshore Ave., Oakland, 510-451-7738 (California Cuisine/Pizza) $$

OAKLAND-DOWNTOWN & JACK LONDON SQ

[illegible] of India 948 Clay St., Oakland, 510-834-[illegible] (Indian/Pakistani) $-$$
Tuk Huong Dai 921 Webster St., Oakland, 510-[illegible] (Southeast Asian/Vietnamese) $
Chef Lau's 301 8th St., Oakland, 510-835-3288 (Chinese/Seafood) $
O&A Cafe 311 9th St., Oakland, 510-[illegible] (Chinese) $
[illegible] Barbecue 128 Broadway, Oakland, 510-663-2350 (American) $$
Flora 1900 Telegraph Ave., Oakland, 510-286-0100 (California Cuisine) $$-$$$
La Furia Chalaca 310 Broadway, Oakland, 510-451-4206 (Peruvian/South American) $$$
Gourmet Delight Oakland Restaurant 700 Webster St., Oakland, 510-832-[illegible] (Chinese/Seafood) $-$$
Gulu Sun 388 9th St. (Pacific Renaissance Plaza, 1st floor), Oakland, 510-[illegible] 1288 (Chinese) $
Home of Chicken & Waffles 444 Embarcadero, Oakland, 510-836-4446 (American/Southern/Soul Food) $
Ichiro 477 15th St., Oakland, 510-452-2894 (Japanese/Sushi) $-$$$
Lake Chalet 1520 Lakeside Dr., Oakland, 510-208-5253 (American/Breakfast/Brunch/Burgers/Sandwiches/California Cuisine/Italian, Seafood) $$$
Lion Yum 2432 Telegraph Ave., Oakland, 510-[illegible] (African) $$
Legendary Palace 708 Franklin St., Oakland, 510-663-9188 (Chinese) $-$$
[illegible] 611 Washington St., Oakland, 510-[illegible] (California Cuisine) $$$
[illegible] Taqueria & Lounge 2221 Broadway, Oakland, 510-[illegible] (Belgian/California Cuisine/French) $$-$$$
[illegible] One Broadway, Oakland, 510-444-1881 (Caribbean) $$$
[illegible] 2442 Webster St., Oakland, 510-208-1100 (American/Asian Fusion/Tapas/Small Plates) $$-$$$
[illegible] 1158 3rd St., Oakland, 510-[illegible] 1336 (Southern/Soul Food) $$
[illegible] 200 Embarcadero Ave., Oakland, 510-836-2519 (Seafood) $$$
[illegible] Oakland 2250 Broadway Ave., Oakland, 510-286-[illegible] (Asian Fusion/Japanese/Sushi/Tapas/Small Plates) $$-$$$
Picán 2295 Broadway, Oakland, 510-834-1300 (American/Barbeque/Cajun/Creole/California Cuisine/Southern/Soul Food) $$$
Restaurant Peony 388 9th St., Suite 288, Oakland, 510-286-8866 (Chinese) $$$
[illegible] 400 15th St., Oakland, 510-444-8474 (American/Breakfast/Brunch/Diner/Vegetarian/Vegan) $
[illegible] Dairy Company 1500 Clay St., Oakland, 510-[illegible] (American/Burgers/Sandwiches/Organic/Sustainable) $
Shan Dong 328 10th St., $-111, Oakland, 510-839-2299 (Chinese) $$
Shanghai Restaurant 930 Webster St., Oakland, 510-[illegible] (Chinese) $-$$
[illegible] 2508 Broadway, Oakland, 510-[illegible] (Ethiopian/Eritrean) $$
[illegible] Vegan 304 Broadway, Oakland, 510-[illegible] (Southern/Soul Food/Vegetarian/Vegan) $$
[illegible] 1428 Oakland St., Oakland, 510-[illegible] (California Cuisine) $$
[illegible] 486 9th St., Oakland, 510-444-[illegible] (Mexican/Tapas/Small Plates) $$$
[illegible] 490 14th St., Suite [illegible], Oakland, 510-[illegible] (American/Burgers/Sandwiches/Organic/Sustainable) $
Vo's Restaurant 59 Grand Ave., Oakland, 510-465-4600 (Vietnamese) $$

ALAMEDA

[illegible] 2508 Santa Clara Ave., Alameda, 510-521-4100 (Greek/Turkish/Italian/Middle Eastern/Spanish) $$$
Restaurant 2339 Santa Clara Ave., Alameda, 510-521-5801 (California Cuisine) $$$
[illegible] House 2011 Encinal Ave., Alameda, 510-[illegible] (Diner) $
[illegible] 1349 Park St., Alameda, 510-523-[illegible] (Southeast Asian) $$
[illegible] 2320 Central Ave., Alameda, 510-337-9100 (California Cuisine) $$$
[illegible] 1651 Park St. (in the Park Street Marketplace), Alameda, 510-521-[illegible] (Japanese/Sushi) $$
[illegible] Sushi 1428 Park St., Alameda, 510-865-1340 (Japanese/Sushi) $$
[illegible] 2315 Santa Clara Ave., Alameda, 510-521-7970 (Asian Fusion/Chinese/Eclectic/Exotic/Hawaiian/Italian/Japanese/Sushi/Korean/Pizza/Seafood/Spanish/Tapas/Small Plates) $$

OAKLAND EAST

El Farolito [illegible] International Blvd., Oakland, 510-261-[illegible] (Mexican) $-$$
Full House Cafe 3718 MacArthur Blvd., Oakland, 510-482-[illegible] (American/Diner) $
El Autentico Azteca 3842 International Blvd., Oakland, 510-[illegible] (Mexican) $

[illegible] Cafe 1228 7th Ave., Oakland, 510-[illegible] (Southeast Asian/Vietnamese) $
Ham Pagodas [illegible] International Blvd., Oakland, 510-[illegible] (Southeast Asian/Vietnamese) $ $$
[illegible] 3340 E. 12th St. (in the Fruitvale Public Market), Oakland, 510-533-[illegible] (Mexican/Tea House) $
[illegible] 2150 Livingston St., Oakland, 510-[illegible] (Breakfast/Lunch) $
El Ojo de Dios 3132 E. 10th St., Oakland (Mexican) $
Old Hoang Ping Village [illegible] MacArthur Blvd., Oakland, 510-[illegible] (Southeast Asian/Thai/Burmese) $$
[illegible] 3612 International Blvd., Oakland, 510-[illegible] (Mexican) $-$$
[illegible] House 3012 MacArthur Blvd., Oakland, 510-[illegible] (Cambodian/Laotian/Southeast Asian) $
Pho Ao Sen 200 International Blvd., Oakland, 510-[illegible] (Southeast Asian/Vietnamese) $
[illegible] Corner of International Blvd. and High St., Oakland, no phone. (Mexican) $
Taqueria [illegible] 3879 Foothill Blvd., Oakland, 510-[illegible] (Barbecue/Mexican) $
Taqueria San Jose 3433 International Blvd., Oakland, 510-[illegible] (Mexican) $
[illegible] 330 29th Ave., Oakland, 510-532-9292 (Hawaiian) $$

HAYWARD & SAN LEANDRO

Grand Taipei 35038 Hesperian Blvd., Hayward, 510-[illegible] (Chinese) $$
Han [illegible] Korean Bar-B-Q Restaurant 22300 Mission Blvd., Hayward, 510-[illegible] 1782 (Barbecue/Korean) $$
Hong Kong BBQ Restaurant [illegible] Redwood Rd., Castro Valley, 510-[illegible] (Chinese) $
JJ's Restaurant and Pies 2801 Castro Valley Blvd., Castro Valley, 510-[illegible] (Diner) $
The Mediterranean 920 B St., Hayward, 510-538-[illegible] (Barbecue/Greek) $
Restaurant 742 B St., Hayward, 510-[illegible] 3444 (California Cuisine, Seafood) $$$
Ohgane Korean Restaurant 1102 [illegible] St., San Leandro, 510-[illegible] (Korean) $$-$$$
Pot Pie Paradise 3522 [illegible] Rd., Hayward, 510-[illegible] (American) $
Sam's Spicy Burger [illegible] Hesperian Blvd., San Lorenzo, 510-[illegible] (American/Diner) $
The House of [illegible] 21010 Mission Blvd., Hayward, 510-538-[illegible] (Korean) $$
[illegible] Restaurant 484 E. 14th St., San Leandro, 510-[illegible] (Caribbean) $$
Thai Spice [illegible] E. 14th St., San Leandro, 510-[illegible] (Southeast Asian/Thai/Burmese) $-$$
Vo's Restaurant 211 Parrott St., San Leandro, 510-[illegible] (Vietnamese) $$

FREMONT, NEWARK & UNION CITY

Cafe [illegible] 46801 Warm Springs Blvd., Fremont, 510-[illegible] (Chinese) $$-$$$
[illegible] Grill [illegible] Paseo Padre Pkwy., Fremont, 510-[illegible] (Chinese/Indian/Pakistani) $$
[illegible] [illegible] Mowry Ave., Fremont, 510-[illegible] (California Cuisine/Italian) $$
[illegible] Hot Pot Restaurant [illegible] Mowry Ave., Newark, 510-[illegible] (Chinese) $$
[illegible] Palace 5088 New Park Mall Rd., Newark, 510-794-[illegible] (Indian/Pakistani/Vegetarian/Vegan) $
[illegible] 39200 Cedar Blvd., Newark, 510-[illegible] (Indian/Pakistani) $

PLEASANT HILL, CONCORD & EAST

[illegible] Restaurant 2135 Willow Pass Rd., Concord, 925-[illegible] (Italian) $$-$$$
[illegible] House [illegible] E. 18th St., Antioch, 925-[illegible] (American/Italian/Seafood/Steak House) $-$$
[illegible] 2235 [illegible] Diablo St., Concord, 925-[illegible] (Mexican, Organic/Sustainable) $$
Oakland Eatery & Wine Bar 1972 [illegible] Park Blvd., Pleasant Hill, 925-944-0402 (Tapas/Small Plates/Wine Bar) $$-$$$
San [illegible] 9299 Ragunti Ct., Concord, 925-[illegible] (Mexican) $
Taqueria [illegible] [illegible] Blvd., Suite D, Concord, 925-[illegible] (Mexican) $

WALNUT CREEK

La [illegible] [illegible] N. Main St., Walnut Creek, 925-[illegible] (French/Organic/Sustainable) $$$

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Walnut of India 1358 N. Main St., Walnut Creek, 925-756-7884 (Indian/Pakistani/Organic) $-$$

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[illegible] 1410 Mount Ave., Walnut Creek, 925-938-4888 (Diner) $

[illegible] 1518 Bonanza St., Walnut Creek, 925-939-4555 (California Cuisine/Cuban/Nuevo Latino) $$

[illegible] & Wine Bar 1511 Mount Diablo Blvd., Walnut Creek, 925-979-0100 (Asian Fusion/California Cuisine/Organic/Sustainable/Tapas/Small Plates/Wine Bar) $$-$$$

Mc Stewart's 358 South Broadway Walnut Creek, 925-943-5666 (Steak House) $$$-$$$$

[illegible] Steak Club 1555 Bonanza St., Walnut Creek, 925-944-[illegible] (California Cuisine/Organic/Sustainable/Seafood) $$-$$$

LAMORINDA

Bo's Barbecue 3422 Mount Diablo Blvd., Lafayette, 925-283-7133 (Barbecue/Organic/Sustainable) $-$$

[illegible] 20 Bryant Way, Orinda, 925-254-3000 (American/Steak Parlor) $$-$$$

Stone 53 Lafayette Circle, Lafayette, 925-283-2480 (American/California Cuisine/Organic/Sustainable) $$

La Piazzetta Ristorante [illegible] Lafayette Circle, Suite 171, Lafayette, 925-284-9200 (Italian) $$-$$$

[illegible] Restaurant 1 [illegible], Suite 1, Orinda, 925-253-9852 (Chinese) $

Lily's House 3555 Mount Diablo Blvd., Lafayette, 925-284-7580 (Cultural) $$-$$$

[illegible]/Lafayette 3524 Mount Diablo Blvd. (in the Plaza Shopping Center), Lafayette 925-284-4422 (Asian Fusion/California Cuisine) $$$

Vino 3538 Plaza Way, Lafayette, 925-284-1330 (Italian/Spanish/Tapas/Wine Pairing) $$

TRI-VALLEY

[illegible] Brickhouse and Bar 780 Camino Ramon, Danville, 925-314-0974 (California Cuisine) $$$

Kay's [illegible] 122 W. Neal St., Pleasanton, 925-600-0200 (American/Steak House) $$$$

Bluebook Grill [illegible] Market Pl., San Ramon, 925-830-1144 (Hawaiian) $

[illegible] 400 San Ramon Valley Blvd., Danville, 925-362-4900 (Indian/Pakistani) $$

McKenney's Grill & Steak House 7480 San Ramon Rd., Walnut 925-833-0995 (American/Seafood/Steak House) $$$

[illegible] 4501 Hopyard Rd., Pleasanton, 925-734-8307 (American/Barbecue) $

[illegible] Cafe 4901 Dublin Blvd., Dublin, 925-803-8200 (American) $

Market 2051 Crow Canyon Pl. #C, San Ramon 925-277 [illegible] (Japanese/Sushi) $$-$$$

[illegible] 21314 San Ramon Valley Blvd. San Ramon, 925-888-8468 (Middle Eastern/Persian) $$

[illegible] 2010 [illegible] Pl., San Ramon, 925-328-0500 (Mexican) $

[illegible] Vineyards Restaurant 5050 Arroyo Rd., Livermore, 925-456-2450 (California Cuisine/Organic/Sustainable) $$$$

[illegible] 15 Kaona Plaza, Alamo, 925-855-9000 (California Cuisine/Eastern European) $$

Yuzu 3490 Blackhawk Plaza Circle, Danville, 925-964-1976 (Japanese/Sushi) $$-$$$

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FOOD & WINE

CULINARY & WINE

[illegible] Chocolates Factory Tour [illegible] to watch chocolates in production, followed by a Q&A. Wednesdays, Saturdays, 1:30 a.m. & 2:30 p.m., free. [illegible] Chocolates Factory Store and Chocolate Bar, 6529 Hollis St., Emeryville, 510-652-4412, [illegible].com.

Fruit Carving [illegible] how to make art with fruit on [illegible] Saturdays (call for details). Saturdays, 11:30 a.m.-12:30 p.m., $80 [illegible] Asian Cultural Center, 388 9th St., Oakland. 510-637-0455, [illegible].

Downtown [illegible] Fall Stew Stroll Stew through [illegible] in downtown [illegible] and [illegible] wine at 18 participating businesses. Must be 21. Sat., Nov. 14, 2-5 p.m., $15-$20. 925-228-3577 [illegible].org. [illegible] Gallery, 610 Court St., Martinez.

[illegible] founder of Bay Wolf Restaurant joins the author of *My Sweet Abruzzo*. Sun., Nov. 15, 4 p.m., free. Mrs. Dalloway's Literary and Garden Arts, 2904 College Ave., Berkeley. 510-704-8222, [illegible].com.

[illegible], Diabetes in 30 Days Screening of a film [illegible] diabetes who switch to a raw food diet. Tue., Nov. 17, 7 p.m., [illegible]. Cafe Gratitude, 1730 Shattuck Ave., Berkeley. 415-824-4652, [illegible].com.

Wine Wednesdays Complimentary wine tastings and wine by the glass [illegible] the Second Wednesday of every month, 5-7 p.m. Periscope Cellars & Gallery, 1410 62nd St. (Ste. B), Emeryville. 510-655-7827, PeriscopeCellars.com.

FARMERS' MARKETS

Alameda Farmers' Market With family-grown fruits and vegetables, plus family [illegible]. For info, visit PCFMA.com. Tuesdays, 9:30 a.m.-1 p.m., Saturdays, 9 a.m.-1 p.m. Continues through Dec. 28, free. Webster St. (at Haight Ave.), Alameda.

Bayfair [illegible] Farmers' Market Fresh produce supplied by local organic and specialty farmers. Saturdays, 9 a.m.-1 p.m., free. Bayfair Center, 15555 E. 14th St., San Leandro. 510-357-6000, ShopBayfair.com.

Concord Farmers' Market With vendors selling locally-grown seasonal fruits, vegetables, and nuts. Tuesdays, 10 a.m.-2 p.m., free. Todos Santos Plaza, Willow Pass Rd. and Grant St., Concord. 925-671-3464.

Farm Fresh [illegible] Community Farmers Stand Farm Fresh Choice runs produce stands in culturally diverse, limited-resource neighborhoods. Wednesdays, 3-6:30 p.m. 510-[illegible]. Ecology Center.org, Francis Albrier Community Center San Pablo Park, 2800 Park St. (at Oregon St.), Berkeley. 510-981-5150, CI.Berkeley.ca.us/[illegible].

[illegible] Farmers' Market With vendors selling California-grown fruits and vegetables in season. Sundays, 9 a.m.-1 p.m., free. Bay St., at Fremont Blvd., Fremont.

Kaiser Permanente [illegible] Farmers' Market With vendors selling fresh California-grown fruits and vegetables. Market in the courtyard inside the main hospital. Thursdays, 10 a.m.-2 p.m., free. Kaiser Fremont, 39400 Paseo Padre Pkwy., Fremont.

Kaiser Permanente [illegible] Farmers' Market With vendors selling locally-grown California produce at the main entrance of the hospital. Wednesdays, 10 a.m.-2 p.m., free. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente [illegible] Farmers' Market With vendors selling fresh, organic fruits and vegetables. Fridays, 10 a.m.-2 p.m., free. Kaiser Oakland, 3801 Howe St., produce.

Kaiser Permanente Union City Farmers' Market With fresh fruits, nuts, greens, vegetables, and flowers. Tuesdays, 10 a.m.-2 p.m., free. Kaiser Medical Center Union City, 3553 Whipple Rd., Union City.

Kaiser Permanente [illegible] Farmers' Market With market selling seasonal produce on the Kaiser patio. Tuesdays, 10 a.m.-[illegible] p.m., free. Kaiser Walnut Creek, 1425 South Main St., Walnut Creek.

Kensington Farmers' Market With a variety of fresh flowers, an organic chocolatier, bee products, wild fish, fruits and vegetables, nuts, butters, bread, cheese, fresh [illegible] and seasonal surprises. Sundays, 10 a.m.-2 p.m., free. Colusa Circle, at the Colusa Circle, Kensington.

[illegible] Farmers' Market Sponsored and maintained by produce [illegible] Market Inc., a nonprofit that strives to produce nutritional awareness, access to healthy food and the connections between people and our planet. The market [illegible] certified organic produce from [illegible] Organic Farm based out of Salinas, CA and a youth-led [illegible] from [illegible] the Purple Lawn Cafe. For more info or to find out how [illegible] market produce please contact [illegible] agriculture.org, or call 510-433-1000. Saturdays, 10 a.m.-2 p.m. [illegible] Farmers' [illegible]. 4173 MacArthur Blvd., produce.

[illegible] Shattuck Farmers' Market Featuring produce, foods, all-organic produce and more for sale, plus special programs and events. Thursdays, 3-7 p.m., free admission. 510-548-3333, EcologyCenter.org, [illegible] Ave. at Rose St., Berkeley.

[illegible] Farmers' Market With local produce and vendors selling California-grown produce. Saturdays, 9 a.m.-1 p.m., free. [illegible] Ave. at Fair St., [illegible].

[illegible] Farmers' Market With [illegible] fruit and vegetables, plus Tri-Valley Animal Rescue featuring cat and dog adoptions. Saturdays, 9 a.m.-1 p.m., free. Pleasanton Farmers' Market, West Angela St. (at First St.), Pleasanton.

San Leandro Farmers' Market With [illegible] produce, recipes, and Farmers [illegible] by Friends of the Farmers Market. Saturdays, 9 a.m.-1 p.m. Continues through Nov. 21, free. [illegible] Blvd. @ Parrot Grande, San Leandro.

[illegible] Farmers' Market Fresh and organic produce, breads, specialty foods and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m., free. 510-548-3333, EcologyCenter.org, MLK Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley. 510-[illegible]-6170.

[illegible] Farmers' Market California farmers offer Farmers produce direct fruits and nuts, fresh ranch eggs, baked goods, locally caught fish, produce [illegible] and more. Info: 510-745-7100. Sundays, 8 a.m.-1 p.m., free. [illegible] Parking Lot, 5300 Claremont Ave., Oakland.

Tuesday Berkeley Farmers' Market Fresh and organic produce, breads, specialty foods and more for sale, plus special programs and events. Tuesdays, 2-7 p.m., free. 510-548-3333, EcologyCenter.org, Derby St. (at Martin Luther King Jr. Way), Berkeley.

PICK

Maria Teresa Capdevielle

[illegible] pastry chef and [illegible] Maria Teresa Capdevielle, who has worked at Chez Panisse and Emeryville's Townhouse, serves her own creations at Mrs. Dalloway's (2904 College Ave., Berkeley) on Sunday, Nov. 15, to launch *My Sweet Abruzzo*, a memoir about the Italian cookies, cakes, and breads of her youth, sharing the spotlight is Oakland restaurateur Michael Wild, presenting *The Bay Wolf Restaurant Cookbook*. 4 p.m., free. MrsDalloways.com — *Anneli Rufus*

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DON'T WORRY, BE HAPPY

Redemption in the ghetto (*Precious*) rock on the high seas (*Pirate Radio*) Don't they know it's the end of the world (*2012*)?

By Kelly Vance

Precious is less about crimes of the slums than it is about hope

One of the disadvantages of graphic horror movies is that they dull the impact of that other kind of horror, the sordid tale of social misery. In creating fright films for the youth market, the makers of fantasies like *Cirque du Freak: The Vampire's Assistant* and the *Saw* movies have a vested interest in amping up the exploding pustules and gooey gore — it's what their jaded audiences expect.

But what to do with a sixteen year-old girl being tormented and exploited by her violent, self-loathing, welfare-cheating mother, who's merely a gatekeeper for the real beast: the girl's drop-in father, who has already raped his daughter and fathered a baby with her? The girl's mother is thus also her bitter rival, an excuse for more abuse.

That's the setup for *Precious: Based on the Novel Push by Sapphire*, the awkwardly titled but undeniably intense story of Clareece Precious Jones (played by Gabourey Sidibe), a Harlem high-school student circa 1987 that in another, crueler movie might be cast as a monster herself. Obese, dark-skinned, and barely able to communicate, Precious exists on a steady diet of hideous "po-folks" food and her mother Mary's (Mo'Nique) attacks. Precious' daughter, Little Mongo ("short for Mongoloid Down Sinder") stays with a relative. Precious goes to school, a corner of hell in its own right.

In the same way as with the Elephant Man or an Angkor Wat idol, we're fascinated with Precious' face. It's inert and monolithic, almost unknowable. What's going on inside her head? Riffing on TV, Precious dreams up a scenario: She's a poor Italian woman — Sophia Loren! — on the run from the bad guys with her young daughter. A heroine in her own adventure story. And so novelist Sapphire's mechanism — adapted for the screen by writer Geoffrey Fletcher and directed by Lee Daniels — kicks in. Precious is not only redeemable, she is capable of a certain sophistication. More to the point, she is capable of taking control of her own life and pulling herself out of the pit. It's just a matter of how.

"Gabby" Sidibe, a 26-year-old native of Brooklyn with little acting experience, does a wonderful job with Precious, letting only the tiniest ray of sunshine escape from her eyes at a time, teasing us as Precious carefully, slowly climbs up. After director Daniels (*Shadowboxer*) has finished dragging us matter-of-factly through Precious' inferno, her world suddenly opens up and a crowd of personalities floods in: Joann, the smart-mouth classmate (Xosha Roquemore), friendly teacher Blu Rain (Paula Patton), and Lenny Kravitz as Nurse John. Why are Precious' halfway-house classmates all so model-beautiful? Ask the director.

The true liberal safety valve of the piece, of course, is Mariah Carey's performance as Ms. Weiss the welfare officer, a remarkable bit of characterization that goes beyond merely dyeing the singer's hair and adopting a no-nonsense demeanor. *Precious* is in the business of redemption, in particular the redemptive powers of self-esteem. Once the initial shocks wear off, it's less interested in crimes-of-the-slums outrage than in hope, that precious commodity.

Precious: Based on the Novel Push by Sapphire
Directed by Lee Daniels. With Gabourey Sidibe, Mo'Nique, and Mariah Carey. Opens Friday.

Pirate Radio
Written and directed by Richard Curtis. With Philip Seymour Hoffman, Rhys Ifans, and Bill Nighy. Opens Friday.

2012
Directed by Roland Emmerich. With John Cusack and Amanda Peet. Opens Friday.

Pirate Radio is going to be the event of the year for a narrow but passionate slice of the population: guys of indeterminate age (but closer to fifty than to fifteen) who can never get enough Sixties rock 'n' roll at the movies. Radio programmers will also dig it — it's their perfect scenario.

The latest dog-eared quasi-romance from filmmaker Richard Curtis, the *Black Adder* man (he also wrote *Four Weddings and a Funeral* and wrote and directed *Love Actually*) is based on actual events. Seems that at the height of the British pop era in 1966, almost no UK radio stations actually played rock music, so enterprising types set up broadcast operations aboard ships in the North Sea, outside British jurisdiction, to beam nonstop rock to a thirsty populace. The party only lasted a short time, but it was fantastic.

The scene on the Radio Rock vessel is like a vinyl nerds' summer camp: all blokes, no birds except for the amiable lesbian cook (ahem). Leaders of the deejay pack are American transplant the Count (Philip Seymour Hoffman) and foppish Gavin (Rhys Ifans). The boss is a tweedy commodore named Quentin, played to the hilt by Bill Nighy, and naturally there's a green kid, Carl (Tom Sturridge), who first learns how to pull the pin on the love grenade during one of the scheduled visits by a boatload of willing girls. The birds are uniformly mini-skirted and randy. Austin Powers would understand.

Opposing the Radio Rock crew is the film's sharpest character, a killjoy government minister named Sir Alistair Dormandy, played by Kenneth Branagh with slicked-down hair and grotty specs. He has an assistant named Twatt. So what if *Pirate Radio* is thirty minutes too long? There are plenty of tunes to help pass the time: an excess of Kinks and Who, a squirt of Skeeter Davis, but curiously no Stones nor Beatles nor Dylan. Somebody couldn't pay the freight?

In 2012 the world ends, more or less, and the fault is in the stars, not ourselves. Forget about global warming. Earth, the sun, and the other planets line up in such a way that neutrinos from solar eruptions bombard the Earth's core and heat it up like a microwave. The Mayans saw it coming. The Earth's crust destabilizes, quakes and tsunamis run riot, and continents shift, opening up a chasm directly under Columbia Pictures, the folks who hired Roland Emmerich to direct the movie. Emmerich (*The Day After Tomorrow*, *Godzilla*) is one of the three worst directors to hand such a story to, the other two being Michael Bay and McG.

At the end of the world, personality is everything. Who's going to make it? Nice guy divorced dad John Cusack? Ex-frau Amanda Peet? Conscientious scientist Chiwetel Ejiofor? Environmental nutjob Woody Harrelson? Fat cat plutocrat Oliver Platt? President of the US Danny Glover? The president's daughter, Thandie Newton? The Russian gazillionaire who paid one billion Euros apiece for three seats on the privately financed ark for him and his sons?

Los Angeles is the first place to go, of course. Yellowstone Park and the East and West Coasts are musts to avoid. The new South Pole is in Madison, Wisconsin. The African continent is suddenly prime real estate. The Tibetan lama who rings the final gong shows the most poise. *The Day After Tomorrow* was more fun. In the end, god/mother nature/the universe echoes the words of Clemenza in *The Godfather*: "These things gotta happen every five million years or so. Helps to get rid of the bad blood. Been ten million years since the last one." ●

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MOVIES & THEATERS

To learn where a movie is playing, note the abbreviations at the end of each listing, then consult the theater guide at the bottom of this page. Capsule reviews are written by Andrew Granath (A.G.), Cole Haddon (C.H.), J.R. Jones (J.J.), and Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to editor@eastbayexpress.com

OPENING

2012 Roland Emmerich's pièce de résistance is a CGI orgy of crumbling terrain, collapsing landmarks, volcanoes, tidal waves, mega-fireballs, and screaming people — with John Cusack as a writer who drags his little flock to the Himalayas while the world crumbles down around them. The effects are breezing for fifteen minutes or so (out of the two-and-a-half-hour running time), and they keep coming, but the story boils down to the usual Emmerich cheesy pieces of *The Day After Tomorrow* here, a little *Poseidon Adventure* there, good guys, bad guys. Backing up stressed dad Cusack are Amanda Peet as his ex, Woody Harrelson as an environmental nut, Danny Glover as President of the US, Thandie Newton as the First Daughter, Chiwetel Ejiofor as a scientist, Oliver Platt as government plutocrat, and Zlatko Buric as a fat Russian gazillionaire trying to buy his way out of the apocalypse. Not a total disaster, just a slight headache. Written by Emmerich and Harald Kloser (158 min.) (K.V.) BS, CWC, CB, CEPH, CH, CUC, CM, [illegible], CGC, SL, CA, [illegible], RA, RH, IL, WWS

The Boondock Saints II: All Saints Day A few sequel to the 1999 original: the brothers MacManus (Sean Patrick Flanery as Connor and Norman Reedus as Murphy) leave their peaceful lives in Ireland behind and return to Boston to exact justice upon those responsible for the murder of their beloved priest. (115 min.) CB, CEPH, CH, CUC

The Maid (La Nana) Raquel, the middle-aged longtime servant of a large, gregarious household in Santiago, Chile, appears to be heading for some sort of breakdown as the film opens. But director and co-writer (with Pedro Peirano) Sebastián Silva makes us wait for the denouement, the better to observe Raquel's boredom and her interaction with "her family" and a succession of "helper" maids. Hats off to veteran Chilean actress Catalina Saavedra. She [illegible] and [illegible] in the lead role, with wonderful support by Claudia Celedón as the lady of the house and Mariana Loyola as a fellow maid. A [illegible] character [illegible]. (95 min.) (K.V.) S

Showtimes Online
Movie showtimes and online ticket-buying at EastBayExpress.com

Pirate Radio For people who can never get enough '60s rock on the soundtrack, the film event of the year. But practically anyone else can find a laugh in the antics of a crew of radio deejays blasting the Kinks, the Troggs, [illegible], Jeff Beck, Dusty Springfield, et al. to English listeners from a ship anchored in the North Sea. On board are Philip Seymour Hoffman, Rhys Ifans, Bill Nighy, Nick Frost, and Tom Sturridge among the deejays, with a [illegible] Kenneth Branagh as the sinister government minister [illegible] to shut them down, and Emma Thompson as somebody's mom. It's a vinyl nerds

Theater Guide
This guide explains the abbreviations at the end of each capsule. **AL** = Albany; **AZC** = Alameda Theatre & Cineplex; **[illegible]** = [illegible] Cinemas; **BB** = Blackhawk; **BR** = [illegible] Pittsburg; **BS** = Bay Street; **CA** = California; **CAPH** = [illegible] Pleasant Hill; **CB** = [illegible]; **CCC** = Contra Costa Cinemas; **CEPH** = Century Pleasant Hill; **CG** = Century Hilltop; **CHY** = Century Hayward; **CH** = Cinedome Newark; **CNC** = [illegible]; **CSC** = [illegible]; **CUC** = Century [illegible]; **CWC** = Century Walnut Creek; **DV** = Deer Valley; **GL** = Grand Lake; **JL** = Jack London; **LP** = La Peña; **NB** = [illegible]; **OA** = [illegible]; **PD** = Piedmont; **RA** = Regal Antioch; **RCC** = Rialto Cinemas Cerrito; **RCE** = Rialto Cinemas Elmwood; **RH** = Regal Hacienda; **RF** = [illegible]; **S** = Shattuck; **UAB** = UA Berkeley; **UAEB** = UA Emery Bay; **V** = Vine; **WWS** = West Wind Solano

maritime vessel on the high seas. Director with character glee by Richard Curtis (*Black Adder, Four Weddings and a Funeral*) from his own screenplay. British title: *The Boat That Rocked.* (135 min.) (R,V) CWC CUC CAPH BH PM BA, RCE

Precious: Based on the Novel Push by Sapphire Urban fear-and-pity-tuned intensity [illegible] with a debut of [illegible] [illegible]. First-time actor Gabourey Sidibe sets with her whole body and seemingly her entire being, as Precious Jones, a Harlem teenager circa 1987 who [illegible] all the slings and arrows two monumentally [illegible] parents can hurl at her. Through it all, Precious' facial expressions goes from [illegible] cally unknowable to awakening to determined — a remarkable transformation. Director Lee Daniels (*Shadowboxer*), working from Geoffrey Fletcher's adaptation of author Sapphire's young-adult novel, doesn't spare us the details of Precious' [illegible], but he doesn't stint on the upside either. Fine character support by Mo'Nique as the monster mother, Paula Patton as a [illegible] and Mariah Carey, unrecognizable as a welfare officer (111 min.). (K.V.) [illegible] CH CUC S

whose screenplay was powered by [illegible] novel by Nick Hornby from a memoir by journalist Lynn Barber. (95 min.) (K.V.) CAPH, AL, PM

Astro Boy Osamu Tezuka's groundbreaking cartoon whose series gets a stylish CGI update in this sci-fi animation. A scientist (given voice by Nicolas Cage), distraught over the death of his son (Freddie Highmore), re-creates the boy as a robot powered by a blue core of "good" energy. Like the series, the film considers humanity's dependence on and fear of automation, though this new treatment also fixes on apocalyptic themes, as a craven politician [illegible] harnessing the "bad" energy of a red core (a none-too-subtle allusion to current U.S. imperial showdowns). The fighting, production design and overall rendering are excellent, and director David Bowers (*Flushed Away*) references *Frankenstein, Wall-E, Transformers* and even Abraham and Isaac. But the TV series, powered though it was, had a whimsy, innocence and joyfulness that made it more fun. (94 min.) (A.G.) ATC BC BP CB, CAPH, CH, CUC, RA, PM

Showtimes Online

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AT UA69

The Box It's 1976, and a Virginia [illegible] with an [illegible] of good times (Cameron Diaz, [illegible] Marsden) is given a box by a scary, deformed gentleman [illegible], Arlington Steward (Frank Langella). As Steward explains, the box has a button that, when pushed, will grant the pusher a million dollars — but will also cause the death of a complete stranger. Hmm, moral dilemma, right? It's the kind of thought-provoking and dark story that director Richard Kelly (*Donnie Darko*) thrives in. But, for once, the story Kelly tells comes with an effective, even satisfying resolution (115 min.). (C.H.) BC BP CWC CB CAPH CH CUC, [illegible] CH, BH CUC [illegible] CNC, RA, [illegible] UA69

Bright Star Feminist Jane Campion tries something different: to show the life and times of English poet John Keats (Ben Whishaw) and his neighbor Fanny Brawne (Abbie Cornish) circa 1818, with only a minimum of "love poetry" to help 21st-century audiences understand the Romantic Era. The effort falls a few yards short. Keats is a dreamer with no living and no direction, who sits around with his friend Charles Brown (Paul Schneider) composing odes. Fanny is a

ONGOING

(Untitled) Smart, brittle, urban comedy situated in the Manhattan fine art world with great vigor as a pair of striving, pretentious brothers — one an avant-garde composer (Adam Goldberg, [illegible]) the other (Eion Bailey) a painter of [illegible] canvases [illegible] the chilly affection of a trendy gallery owner (Marley Shelton). Bay Area-based director Jonathan Parker (*Bartleby*) hits all the sourest notes with his screenplay (written with Catherine DiNapoli), from [illegible] (Vinnie Jones) as gullible collectors (Zak Orth) to bitter musicians (Lucy Punch on the clarinet). Think of it as an *Art School Confidential* going for the [illegible] (96 min.) (K.V.) CAPH S

A Serious Man The Coen Bros. whose [illegible] Minnesota roots [illegible] the time they're making fun of Jewish [illegible] instead of Swedes (as in *Fargo*). The dry, ultra-arch, bleakly hilarious plight of timid physics professor and [illegible] Larry Gopnik (a brilliant Michael Stuhlbarg) piles insult on top of indignity as everything in the world goes wrong for Larry — and his only recourse is to consult a number of [illegible] religious leaders. There's a joke in here somewhere, and it's on Larry, but after we digest that there's still a whole lot in front of us. As whenever a Coen film, the camera work is magnificent and the character parts are beautifully played (by Sari Lennick, Fred Melamed, Richard Kind, and Aaron Wolff). We also so noted there's everything dots and overly analytical about it, as if Joel and Ethan Coen were dissecting "American stereotypes of the '60s" for a Ph.D. thesis. Is Larry a schlemiel, a [illegible] or a schlimazel, and who cares? (105 min.) (K.V.) CAPH, CA, PM

Ajab Prem Ki Ghazab Kahani Ranbir Kapoor and [illegible] Kaif are the lead pairing in this Bollywood comedy directed and co-written by Rajkumar Santoshi (*Ghatak*), in Hindi with English subtitles. NS

Amelia Amelia Earhart is one of the most iconic women of the 20th century and lived the ideal of making life that warrants such a description. Despite this, *Amelia*, starring Hilary Swank as the titular aviator, is about as lackluster, insipid and dull as a high school history book's treatment of her life. The filmmakers, including director Mira Nair (*The Namesake*), seem more interested in mythologizing Earhart than truly exploring who the woman was. Even an affair with Gene Vidal (Ewan McGregor), with whom Earhart helped create the FAA, is [illegible] to seem the basis of feminist [illegible] after all, George Putnam (Richard Gere) agreed to marry her with the caveat that she would be kept from flying by gravity or man (111 min.). (C.H.) ATC, CAPH, CA, PM [illegible]

An Education A precocious middle-class London high-school student named Jenny (in a magnetic performance by Carey Mulligan) falls head over heels for an urbane, generous older man named David (Peter Sarsgaard) with a veneer of charm and takes off with him to the concerts, clubs and Paris etc. circa 1961. But there's something a bit dodgy about David and his friends. Danish director Lone Scherfig (*Italian for Beginners*) tells this cautionary tale with a maximum of visual and verbal style and lets her able cast do the rest, led by Mulligan and Sarsgaard, Alfred Molina as Jenny's loving but bother[illegible] father, Emma Thompson and Olivia Williams as the concerned school mistress, and Sally Hawkins in a quick, pithy role as the other woman. The

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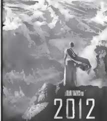

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M&T

...unstrung but indelible "mismatch" whose on-again, off-again-courtships with Keats take place amid gorgeous bucolic imagery (shot by Greig Fraser). The effect is cool and dry where it should be possibly moist. They make romantic drama the old-fashioned way: they live it. Written and directed by Campion (*The Piano*) as her first full-length feature since 2003's *In the Cut* (119 min.) (R.V.) ACE

Capitalism: A Love Story Michael Moore gets down to basics. After disposing guns, health care, war and various individual industries, America's most popular and influential maker of documentaries sets out — in his idiosyncratic, anecdotal way — the concept of putting profit above all else, from the perspective of a former factory worker who has seen his hometown destroyed by corporate greed and indifference. It's probably Moore's most somber doc, a grab bag of misery leavened with occasional humor and informed, as he says, by Moore's admiration for his Roman Catholic mentors, most of whom condemn the influence of the system themselves. Tour of Moore's alongside *Roger & Me*. Written and directed by Moore, who co-produced with his wife, Anne Moore (127 min.) (R.V.) CA, DR, V

Cirque du Freak: The Vampire's Assistant Sixteen-year-old Darren Shan (Chris Massoglia) meets a mysterious man at a freakshow (John C. Reilly as Larten Crepsley) and soon leaves his normal life to travel with the Cirque du Freak as a vampire (108 min.) (...) ARC, DC, DP, RA, RH, UAEB

Coco Before Chanel Bio-concept. Dramatizes the less interesting portion of French fashion designer Coco Chanel's life, the years in which she invented often hair for women, ... jackets, the ... black dress, etc. while moping around as the kept mistress of a rich sportsman. Further hampering things is the way actor Audrey Tautou characterizes Chanel: dour, industrious, humorless, with much often resentment at being a backstairs girl. There's more sizzle in the last five minutes of director/co-writer Anne Fontaine's ponderous bio drama — a montage sequence of Chanel founding her fashion house and rising to fame — than there is in the preceding 100 minutes. For devoted Chanel seekers only (105 minutes) (R.V.) AL, V

Showtimes Online

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Couples Retreat Thirteen years ago, Vince Vaughn and Jon Favreau were the definition of Hollywood cool in *Swingers*. In *Couples Retreat*, which they wrote together, the pair is approaching middle-age, pudgy and anything but cool. Think of the whole as what *Swingers* to two guys who were really money but made too much money. That's the only way to explain this by-the-numbers romantic comedy about four couples in various stages of dysfunction who travel to the Italian tropical oasis for a little R&R and unexpectedly for three of the couples relationship therapy. Predictable character set-ups lead to four-drama, a smattering of PG-13 situations, and a large there wasn't have. Vaughn and Favreau, along with a cast that includes Jason Bateman and Kristen Davis, deserve better (107 min.) (PG-13) DC, DC, EP, CWC, CEPH, CUC, DIY, CRC, RA, RH

The Damned United Depending on your familiarity with the history of English club soccer, director Tom Hooper's humorous, nostalgic profile of manager Brian Clough (played by go-to historical impersonator Michael Sheen) is either a glimpse into a time bygone time and mode or the awful truth behind Clough's efforts to make Leeds United into a fashion powerhouse in the 1970s. Major mood color: lovely Yorkshire craggy brick, rusted ... muddy pitches, and a lovely individual ... nearly Oxon, completely that is Clough's nemesis, former coach Don Revie (Colm Meaney). Worth a look for adventurous sports fans. Screenplay by Peter Morgan, from the novel by David Peace (97 min.) (R.V.)

Disney's A Christmas Carol Robert Zemeckis expands the 3-D motion-capture animation of *Beowulf* (2007) and *The Polar Express* (2004) to the well-worn Charles Dickens tale (nineteen ... adaptations and counting). The process suits live actors with sensors attached to their bodies and faces so that computers can record their movement and animators can apply it to it. As a result, the characters are often distracting in their near-perfection, the whose expressions here are more precise than ever but still not human, as if Zemeckis were following a square root into infinity. The real beneficiaries are the more fantastic figures. Jacob Marley radiates green light like a glow-in-the-dark monster model, and Ignorance and Want, the

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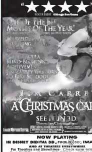
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wretched children who emerge from the robes of the Ghost of Christmas Present are [illegible] images of the [illegible]. Zemeckis [illegible] all the story's terror, but its pathos has always been the real challenge, and it mostly eludes him. With Jim Carrey (as Scrooge and the Christmas ghosts) and Gary Oldman (as Marley and Bob Cratchit). (96 min.) [illegible]

The Fourth Kind Alaskan psychologist Abby Tyler's [illegible] that most of their patients have been traumatized by extraterrestrial kidnappers [illegible] the local sheriff (Will Patton) [illegible] Tyler's blind daughter [illegible]. Press materials for this alien [illegible] be "structured [illegible]," but writer-director Olatunde Osunsanmi's big formal innovation turns out to be the split-screen [illegible] of patiently bogus "archival" black-and-white video that shows alleged abductees undergoing hypnosis and other "reenactments" of same. Ultimately it's up to you, the viewer, to decide [illegible] (98 min.) [illegible]

Good Hair Is Chris Rock the new Michael Moore? In the spirit of Moore's rambling documentaries, comedian Rock — with help from director Jeff Stilson and three other writers — ventures from the beauty salons of South Central Los Angeles to Chennai, India, to investigate the world of African-American hair and the $9 billion industry [illegible]. [illegible] from the sidelines, we learn all about [illegible] relaxer, the path of human hair extensions from Hindu temples to the US, and the [illegible] Bronner Brothers Hair Show in Atlanta. Plenty of laughs, but Rock never lets up on one point: Why do [illegible] people spend so much money and time trying to look white? One of the best documentaries of 2009. (95 min.)

(R.) [illegible]

Inglourious Basterds Quentin Tarantino does the same thing to World War II Europe that he did to Los Angeles, Japan, and the Mexican border [illegible]: he bends it to suit his purposes. Most of those purposes are worth watching, although the multi-layered story of a murderous German SS colonel (Christoph Waltz), a scalp-hunting US Army lieutenant (Brad Pitt), a vengeance-seeking Jewish-French woman (Mélanie Laurent), a squad of brutal Jewish-American GIs, and various long-winded Nazi ghouls may have a few too many layers. At an overstuffed two-and-a-half hours, Tarantino's bloody gaudy scenario veers in and out of comprehensibility. Still we have to grudgingly admire a Hollywood filmmaker who's willing to make his audience sit through long subtitled dialogue scenes when they'd probably rather watch Pitt scalp Nazi POWs. They should have sent the [illegible] ghosts to a concentration camp. Also with Til Schweiger, Daniel Brühl, Diane Kruger, and August Diehl. [illegible] (153 min.) (R.) [illegible]

Jail A dark and dramatic Bollywood [illegible] director Madhur Bhandarkar (*Fashion, Traffic Signal*). Starring Neil Nitin Mukesh and Mugdha Godse. In Hindi with English subtitles. (137 min.) [illegible]

Julie & Julia Meryl Streep [illegible] her way through the kitchens of Paris as foodie icon Julia Child on a mission to [illegible] classical French cuisine [illegible] 1950s America. The weaker half of Nora Ephron's lighthearted parallel drama finds contemporary blogger Julie Powell (Amy Adams) paying tribute to Child by cooking every one of her recipes [illegible] so what? Streep is [illegible] Adams' girl-next-door cuteness shows signs of wear and tear. The film's saving grace is Stanley Tucci as Child's husband, a man half her size — his character actually manages to summon the concepts of "Julia Child" and "sex." The breezy high-calorie screenplay is by writer-director Ephron, adapting books by Child and Powell. Too heavy by half. (123 min.) [illegible]

Law Abiding Citizen Remember *Death Wish*? Well, what if Charles Bronson went all *Saw* on the hoodlums who killed his wife and raped his daughter? That's the basic set-up of *Law Abiding Citizen*, a revenge flick that makes about as much sense as [illegible]. Gerard Butler plays [illegible] Clyde Shelton. After his wife and daughter are murdered, he begins a decades-long plan for vengeance against the perps and the self-serving prosecutor (Jamie Foxx) who made plea bargains and reduced sentences to get his conviction. [illegible] the fact that Shelton has already been [illegible] one of his family's killers. How is the righteous [illegible]? Well, that's the nonsensical part of the movie that kinda negates the entertaining parts. (108 min.) [illegible]

[illegible] Dreams Childhood friends Arjun and Munnu [illegible] escape from their small village in India to Wembley, England and become rock stars. In Hindi with English subtitles. [illegible]

The Men Who Stare at Goats George Clooney stars in yet another satire of the military-industrial complex, [illegible] service comedy about the US Army's program to train a unit of psychic-powered "super soldiers" to conquer the [illegible]. Peter Straughan's screenplay (adapted from a book and TV show by Jon Ronson) never really gets its hands dirty despite the presence of Jeff Bridges, Kevin Spacey, and Ewan McGregor as fellow "warrior monks" [illegible] and a wide-eyed [illegible] (McGregor). [illegible] Directed by Grant Heslov. (93 min.) [illegible]

Michael Jackson's This Is It Cobbled from God-knows-how-many hours of rehearsal footage for an upcoming comeback concert tour, *This Is It* serves as a [illegible] goodbye to the King of Pop [illegible] opportunity for [illegible] to recoup some of their losses. Director Kenny Ortega has cobbled together a surprisingly [illegible] behind-the-scenes look at the months leading up to Michael Jackson's death, and the result, while not terribly insightful, proves that Jackson still had it, and that he was going to deliver on his guarantee that this concert was indeed it [illegible] in the end. *This Is It* is an [illegible]

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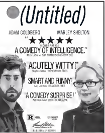
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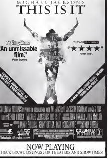

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embarrassment as the random-that-never-was it documents. (112 min.) [illegible] BC, BP CWC CD CGPH CH CUC CHV CM DM DSC EL CAC RA RH L RCC LAB WHG

Mysteries of Egypt National Geographic and a team of scientists reveal the architecture, legends, history ... and most intriguingly, mysteries of ancient Egyptian civilization. CSC

New York, I Love You If you couldn't get enough of Paris je t'aime and always hoped someone would make a dumbed-down version of that multi-auteur, multi-filmmaker omnibus for New York City, knock yourself out. However, if you're the type who balks at travelogued romanticism, and presumably, and also harbors the notion that the city may consist of more than Manhattan, this cinematic omelette seems to go on forever. Conceptualized by French producer Emmanuel Benbihy and blessed by some eleven filmmakers as a string of intersecting twenty narratives, it's a [illegible] mishmash of [illegible] and lazy scene-setting starring a "galaxy" of actors with nothing and/or to do: Robin Wright Penn, Shia LaBeouf, Natalie Portman, Bradley Cooper, Orlando Bloom, Christina Ricci, Ethan Hawke, et al. (110 min.) (K.V.) S

Paranormal Activity A young couple moves into a new suburban tract home only to discover it is haunted by a demonic presence that is particularly active at night. Written and directed by Oren Peli. (99 min.) AC BC BP CB CGPH CH CUC CCC CRC RA RH EL LAB

Saw VI Imagine the fact that serial killer John "Jigsaw" Kramer (Tobin Bell) died back around ago, he returns yet again in Saw VI to target, if you can believe it, predatory lenders and health insurance executives. It's the the topical subject matter, however, that makes the most recent Saw the best in the series since Jigsaw departed this earthly realm; it's the fact that the filmmakers have actually managed to tie up all the convoluted retro-altered storylines they left uncompleted in the last two installments. Even more impressive? They do it with style, with some of the most ingenious games of torture yet. (90 min.) (C.H.) BC BP RA RH UACD

Skin What transpires when a daughter with black African features is born to a white Afrikaner mother and big [illegible] in apartheid-era South Africa? A [illegible] this trouble, as this relentlessly cloudy South Africa-UK production demonstrates. Actors Sophie Okonedo, Sam Neill, and Alice Krige turn in vivid, tense parts as the unhappy family [illegible] the story in the melodramatic to be [illegible], but that [illegible] Bad-haired young Sandra is white, her white classmates shun her. Mom grieves, and Sandra is forced to go her way black as a "colored." Directed in TV style by Anthony Fabian from a screenplay he wrote with [illegible] other writers. (107 min.) (K.V.) S

Solar Max The story of everyone's favorite ball of gas. CSC

The Stepfather In this thriller directed by Nelson McCormick ("Southland," "ER," "NY"), Michael (Penn Badgley) arrives home from military school to meet his suspicious new stepfather (David Harris). BC, BP CH RA, RH

To Be an Astronaut Wonder what it takes? Take a trip inside the gates of NASA for an IMAX enhanced view of everything from [illegible] to [illegible] (... min.) CSC

Wake Up Sid Stellar Kapoor (Sawariya, Karthik) as Sid and Konkona Sen Sharma as Aisha take the leading roles in this romantic comedy [illegible] by Ayan Mukherjee. [illegible] min. Eng. sub subtitles. RB

Where the Wild Things Are Writer-director Spike Jonze, a big-wall co-writer Dave Eggers, has turned beloved children's book Where the Wild Things Are into a beautiful [illegible] as adolescent mood disorders. At least that's what it looks like. [illegible] will say the adaptation, about nine-year-old prodigal Max's imagined journey to a land populated by mostly friendly monsters, perfectly captures what childhood feels like, but most [illegible] don't [illegible] about hanging out with "wild things" as obviously dysfunctional as their own lives. Sure, such [illegible] might organically evolve out of their fantasies, but the point of fantasies, remember, is sequence. Max's Airbender are borrowed [illegible], and the experience of watching Jonze's [illegible] movie might leave you depressed by the [illegible] childhood was this and definitely one for kids. (94 min.) (C.H.) BC, BP CWC CGPH CUC CHV CM RA RH EL RT LAB WHG

Whip It Ellen Page is Bliss Cavendar, a high-principled loner and teenage beauty queen with a domineering mother, Marcia Gay Harden, [illegible] flaunting her other gifts by sleeping with a dirty [illegible] (which she does later as well); she joins a roller derby team comprised of rough-and-tumble chicks like Smashley Simpson (Drew Barrymore, who also makes her directorial debut here), the Maggie Mayhem (Kristen Wiig). Turns out Bliss is fast on her skates, which then puts her at odds with current queen of the rink, Iron Maven (Juliette Lewis) [illegible] as well as the mom. Whip It is a [illegible] for teenage girls, but just as [illegible] fun for anyone who's ever [illegible] (111 min.) (C.H.) LAB

Zombieland [illegible] staggers around a little in the second half, but the story of a nerd (Jesse Eisenberg), a stud (Woody Harrelson), a sweet (Emma Stone), and the babe's younger sister (Abigail Breslin) on the road battling the usual hordes of gore-encrusted zombies is generally a barrel of cheap fun, with decent enough dialogue by TV writers Rhett Reese and Paul Wernick and high-standard direction by Ruben Fleischer, another TV guy. The Bill Murray sequence is the best thing about it. Not one minute too short at 83 minutes. (K.V.) BC, BP S, RA RH

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A SERIOUS MAN (R)

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[illegible] (R)
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THE MEN WHO STARE AT GOATS (R)
THE BOX (PG-13)
SKIN (PG-13)
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NEW YORK, I LOVE YOU (R)
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ONE NIGHT STANDS

THURSDAY, NOVEMBER 12

The Dybbuk (123 min., 1937) Jesters and Gestures: Performing Yiddish Culture from Silent Cinema to Avant-Garde Film (PFA, 6:30)

[illegible] ([illegible] min., [illegible]) Jesters and Gestures: Performing Yiddish Culture from Silent Cinema to Avant-Garde Film (PFA, 9:00)

FRIDAY, NOVEMBER 13

The Count of the Old Town (83 min., 1935) A Woman's Face: Ingrid Bergman in Europe (PFA, 7:00)

Stavisky (117 min., 1974) In Time: The Films of Alain Resnais (PFA, 8:45)

Spirited Away (125 min., 2001) Cult Classics Attack! (PM, midnight)

SATURDAY, NOVEMBER 14

The Jester (86 min., 1937) Jesters and Gestures: Performing Yiddish Culture from Silent Cinema to Avant-Garde Film (PFA, 6:30)

Muriel (115 min., 1963) In Time: The Films of Alain Resnais (PFA, 8:45)

Spirited Away (125 min., 2001) Cult Classics Attack! (PM, midnight)

SUNDAY, NOVEMBER 15

Little Mother ([illegible] min., 1938) Jesters and Gestures: Performing Yiddish Culture from Silent Cinema to Avant-Garde Film (PFA, 3:00)

East and West (85 min., 1923) Jesters and Gestures: Performing Yiddish Culture from Silent Cinema to Avant-Garde Film (PFA, 5:00)

Spirited Away (125 min., 2001) Cult Classics Attack! (PM, 11:00 a.m.)

TUESDAY, NOVEMBER 17

Everything's for You (55 min., 1989) Jesters and Gestures: Performing Yiddish Culture from Silent Cinema to Avant-Garde Film (PFA, 7:30)

WEDNESDAY, NOVEMBER 18

[illegible] (96 min., [illegible] 2009) [illegible] Freestyle: [illegible] (PFA, 7:30)

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East Bay Express, S.F. Chronicle Readers Poll
2012 (PG13)
(NO PASS)
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MON WED THURS 4:00, 7:30
THE MEN WHO STARE AT GOATS (R)
(NO PASS)
FRI-SAT-SUN 1:00, 4:00, 7:00, 9:15
MON WED THURS 4:00, 7:00, 9:15
A CHRISTMAS CAROL (PG)
In Disney Digital 3D
FRI-SAT-SUN 1:45, 2:15, 4:45, 7:15, 9:30
MON-THUR 4:45, 7:15, 9:30
MICHAEL JACKSON'S "THIS IS IT!" (PG)
FRI-SAT-SUN [illegible]:30, 2:00, 4:30, 8:40, 10:50
MON-WED 4:30, 7:40, 10:00 (ENDS WEDS)
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MUSIC

BETTER WITH AGE

After fifteen years, the Actionslacks find clarity of vision

By Nate Seltenrich

The Actionslacks

Tom Scanlin wanted nothing more than to sign to a major label. It was the late Nineties, after all — the era of post-Nirvana afterglow when underground rock bands were being snatched up left and right. Labels were scouring the country for the next big thing while bands like Scanlin's Actionslacks were on their own quest for better paychecks, bigger audiences, and better vans.

"For me personally, it was something we totally aspired to," said Scanlin, who'd been raised on American indie bands like Hüsker Dü, Pixies, and Guided by Voices. "We totally wanted to play with those bands. We wanted to go on the road and live that dream." The East Bay band found a manager in Los Angeles, cultivated a loyal fan base, and released a consistent string of records beginning with 1995's *Too Bright Just Right Goodnight*. They opened for and toured extensively with groups like Jets to Brazil, Death Cab for Cutie, Buffalo Tom, Superdrag, Harvey Danger, and the Promise Ring, fellow indie rockers who joined in reaching for the brass ring in the Nineties.

"We got to support a lot of really, really great bands," Scanlin recalled. "I think at a certain point we realized you don't want to be the bridesmaid forever. You want to be the headliner." But it wasn't to be. Despite passing interest from a number of labels, the band and its personable, literate indie rock never broke through.

That wasn't always an easy thing to accept. "I personally was convinced that in order to succeed we had to get a major-label publishing deal," Scanlin admitted. "Now I don't think that would've been the best thing for us." No argument from Actionslacks cofounder and twin pillar Marty Kelly (they got together in 1994 after Scanlin placed a drummer wanted ad in the *Express*), though he was never quite as adamant about signing in the first place. If they'd formed just a year earlier, he thinks — better timed with the trends and the initial wave of signings — their fate would've been sealed.

"We probably would've got a deal and probably would've got dropped after a year," Kelly said, imagining they wouldn't have sold enough records to stay on board. And that, Scanlin and Kelly concur, could've been the end of the band.

Of course that's conjecture, but Scanlin and Kelly say they couldn't be happier with the way things turned out. Poised to celebrate their fifteenth anniversary next week at Bottom of the Hill, the Actionslacks are in the midst of setting their sails on a proverbial second wind. Their aspirations surely aren't as grand, but according to Kelly the music is coming more naturally than ever.

"I feel like we're having a renaissance," Scanlin agreed. "We're back to where we were in '94 in our practice space in Emeryville. It's like, 'I just want to have a beer and rock out with you.'" The reason? Good old-fashioned maturity. Careers and families. Real responsibilities. This means work is work and rock is rock. Or as Scanlin puts it, "We're no longer worried about putting food on the table for ourselves and our families." That duty now falls to Scanlin's position as co-CEO of the music publishing company he founded. And Kelly's job as a university librarian. Bassist Ross Murray, who joined the band in 1999, is getting his MBA. Guitarist Chuck Linde, who joined last in 2002, is creative director of his own sound design company.

So while the guitars may sound as loud as they ever did and the melodies just as sweet, the band is assuredly not back in that old warehouse at 60th and San Pablo where it rehearsed every week for seven years. Instead, the four current members live more like family men in Los Angeles (Scanlin), Maine (Kelly), San Francisco (Linde), and the band's former home of Berkeley (Murray), where Scanlin dwelled for thirteen years before heading south.

Given this geographical dispersion, meeting up every now and then proves a significant challenge. "Just getting us all in the same room is a major logistical undertaking," Scanlin said. "It's what you gotta deal with when you're rockin' in your late thirties and forties." As such, the forthcoming Bottom of the Hill show is the only show the band will play this year. The four members are getting together to record a new EP at Tiny Telephone in San Francisco — where owner John Vanderslice is a friend and longtime supporter — and decided to throw in the gig for good measure.

Show Details

The Actionslacks play at Bottom of the Hill (1233 17th St., San Francisco) on Wednesday, Nov. 18, 9 p.m. $6. BottomoftheHill.com

But first they've got five days in the studio to record six tracks, which might seem crazy considering they've hardly seen each other over the last year and a half, and primary songwriter Scanlin sent his bandmates files for the songs only a few weeks ago. Then again, they've done this before. In May of 2008, after a year of e-mails and conference calls but no physical rehearsals, the quartet convened at the same studio for the same task. It went swimmingly. Thanks to chemistry and chops honed during more trying times, they nailed the songs perfectly the first time around, Scanlin said, completing seven new numbers in seven days. *Kids with Guitars*, as the EP was called, marked the band's reappearance on a musical landscape vastly changed from the do-or-die environment in which the Slacks came up.

The 21st-century approach of releasing an EP every year, experimenting with pay-what-you-want models, and taking control of the recording process actually brings the Actionslacks even closer to their indie idols. A lot of their favorite bands worked that way, said Kelly — like Ohio's Guided by Voices, who used to write and record songs in hours. "You don't agonize over the snare sound for three months," he added, perhaps recalling the difficult three-year process that went into recording 2004's *Full Upright Position*.

Scanlin says he recently instituted a two-take rule in the studio, which should lend the new songs that elusive energy of spontaneity. "Having that kind of mandate is good for a band, because it's rock 'n' roll," he said. "That goes back to a larger trip that we're on right now, which is that it's rock 'n' roll and you don't need to get so uptight about it. Just kinda let it go."

The band learned it could do just that at the occasion that spawned its revival. After two years on hiatus due to family and career reasons, the Actionslacks got together in early 2007 for a few shows, including one at the Bottom of the Hill. They'd long considered the venue their spiritual home, especially after playing four of the first five Noise Pop festivals there. Despite the dearth of rehearsal time, the band members decided to let down their guard and just have fun. It ended up being one their best shows ever, and nothing's been the same since. ●

To share this story, go to: ebx.sy/actionslacks

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AN OLD BLUEPRINT MADE NEW

With his Talking House debut, Donald Bailey migrates from the margins to the center

By Rachel Swan

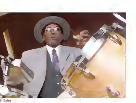
Seventy-five-year-old drummer Donald "Duck" Bailey has an anomalous presence on the artist roster at Talking House Records, which otherwise includes prominent indie bands like Locust and the Lovemakers. Bailey is, in fact, a living legend known both for his musical accomplishments (he backed organist Jimmy Smith and singer Carmen McRae for many years) and his eccentricities (he came to a recent interview with a necktie fastened around his waist). But for one reason or another, he spent most of his life dwelling in obscurity. Only recently did a startup record company "rediscover" the old drummer and begin documenting his work.

It's a weird twist of fate. Bailey moved around a lot — from his birthplace in Philadelphia to Los Angeles in 1965, then to Japan before finally settling in the Bay Area — so it was pretty easy to lose track of him. He doesn't use the Internet and he never bothered with self-promotion. Thus, it was kind of surprising when Talking House producer Marc Weibel thought to recruit him for a noble — if unprofitable — project called Blueprints of Jazz, meant to highlight older musicians who never quite got their due. (The series contains three records: the other two feature saxophonist Billy Harper and drummer Mike Clark.) It marked the beginning of an odd popularity streak for Bailey, who is now one of the last remaining specters of the be-bop generation.

"When we talked about doing this project, he was blown away," said Weibel, who found Bailey four years ago when he was leading the house band at San Francisco's Savannah Jazz club. "He was like, 'Here I am, an old man and this is the first time anyone's asked me to do an album.'"

Apparently, Bailey recorded one other album as a leader while living in Japan. But he didn't play drums, he played harmonica. Called *So In Love*, the joint dropped in 1977, got a fine reception in the rarefied world of harmonica players, and fizzled out. In the meantime, Bailey eked out a living as a sideman. "These jazz musicians scrape by their whole lives," Weibel said. "It's amazing they're able to do what they're able to do."

Born in a working-class neighborhood in South Philly, Bailey came from a musical pedigree. His older brother Mars played saxophone and collected jazz 78s. His father also played drums, but retired at the behest of a religious mother who thought jazz was "the devil's music." At a young age, Bailey started listening to swing drummers like Gene Krupa, Buddy Rich, and Papa Jo Jones mostly on a radio program called "Danceland," and sometimes live at the Earle Theater in north Philly. He would clean his grandmother's house on Saturdays, earning just enough money to ride the 23 trolley downtown and catch the Saturday-night variety show for 75 cents. "Duke Ellington, Count Basie, Stan Kenton, whoever was there — you would see 'em on this one show," he said. "We used to hide behind the seats, trying to duck the ushers so we could see the second show. I get excited just thinking about it."


Donald "Duck" Bailey

Bailey started playing drums as a preteen by practicing along with his brother's records. His timing couldn't have been better: Be-bop had become the avant-garde, and Philly was a veritable hotbed of it. John Coltrane, Bud Powell, Lee Morgan, Stanley Turrentine, Buster Williams, Jimmy Smith, Dizzy Gillespie, and Charlie Parker all lived in Philly at some point in their careers — and that's only a partial list. Unknowns like Bailey would hobnob with those older statesmen at places like the Blue Note Club and get whatever they could get. At that time, the scene was more of a meritocracy, said Bailey. "Nowadays, anybody can get up on the bandstand and play. We couldn't do that when I was coming up," the drummer said. "You just couldn't do it. You would either be too embarrassed or they would embarrass you. They would take you by your pants and throw you out the door."

It took strong guts and musical genius to withstand that trial by fire, and Bailey apparently had both. He was good enough to apprentice with pianists Bud Powell and Hassan Ibn Ali. Ultimately, he was good enough to back Jimmy Smith for eight years. Bailey got his big break while working in a brass factory at age seventeen. He had narrowly avoided the Korean War draft because he had asthma. "I was making ashtrays and stuff like that," said Bailey. "I got a call from another drummer named Zip. He said, 'I think Jimmy Smith needs a drummer like you.'" Bailey wound up drumming on all of Smith's classic Blue Note records: *Home Cookin'*, *Back at the Chicken Shack*, *Prayer Meetin'*, *The Swingin' Shepherd Blues*, and *The Sermon* (where he traded off with Art Blakey). He would later wind up on the liner notes of many famous albums, including McRae's *You're Lookin' at Me*, *Sarah Vaughan & the Jimmy Rowles Quintet*, and Esther Phillips' *Confessin' the Blues*.

Which was how Weibel found him, years after the drummer had flickered off the scene and fallen prey to health problems, including seizures and severe memory loss. Weibel had just devised the Blueprint series as a way to highlight some of the older, unknown jazzmen in his record collection. It was a risky venture, indeed, but one that would help establish Talking House as a label that cared about something besides paper returns. As he was scouring his own record collection, Weibel kept coming across the name "Donald Bailey." "I couldn't find any info on him, but I didn't find any info that he'd died, either." One day, Weibel saw a newspaper listing for a session at Savannah Jazz, led by a drummer named Donald Bailey. Weibel went down and watched the set. The drummer was obviously in his early seventies — a little stooped over, with a gray mustache and narrow, fine-boned face. "I'm like 'Oh, that must be him,'" said Weibel.

The actual recording session didn't happen until March 2008, after Talking House secured a distribution deal with Fontana and gave Bailey enough time to choose a band and get his set list together. The drummer recruited saxophonist Odean Pope, one of his old friends from Philly, and let Pope bring the rest of his regular quartet — bassist Tyrone Brown, pianist George Burton, and trumpeter Charles Tolliver. They recorded nine tracks over three days in a Fruitvale studio. Several were written or cowritten by Pope, a couple by Brown, and one by Donald's brother Morris. Bailey also included a blues number by Hassan Ibn Ali and closed out with a delicate interpretation of the ballad "Mrs. Gardenia," on which he played harmonica. It's a very modern-sounding jazz album, but the drumming is heavy bop. Bailey's zig-zaggy rhythms recall the style that Max Roach popularized back in the 1950s.

So far the album has sold about a thousand copies (roughly commensurate with the other two Blueprints), which means Talking House is still in the hole financially — for that project, at least. But Weibel doesn't regret doing it. He's proud to be the one who really consecrated Donald Bailey, an unheralded legend who — to this day — still earns his keep as a sideman. "He's just eking out a living," said Weibel. "He's on all these great Jimmy Smith records, and Jimmy Smith was a groundbreaker. Donald was right there with him the whole time." ■

Show Info

Donald Bailey plays Yoshi's (510 Embarcadero, Oakland) Nov. 10-11, 8 p.m., $20. Yoshis.com

To share this story, go to ebx.ly/bailey

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CD REVIEWS

STARS, WHALES, AND HEARTS

Southern pop innocence, gloomy dirges and folk-rock

Big Star

Keep an Eye on the Sky

It seems odd that a band that barely released three albums would be the beneficiary of a four-CD box set. But then again, this is Big Star we're talking about, an act not unlike New York City brethren the Velvet Underground, who have also been the subject of intense devotion from rock critics and fans. When the Velvets were adept at trafficking in nihilism and the seedy underside of urban living, Big Star embraced the British Invasion innocence while putting it through a sieve of Southern pop and soul. With the entirety of the classic debut *#1 Record*, follow-up *Radio City* and brilliantly disjointed third project *3rd/Sister Lovers* included here, the richness of this material induces plenty of head-shaking over the group's commercial misfortunes. One listen to the glammy swagger of "Feel," the heart-on-sleeve vulnerability of "My Life Is Right," or the twangy Eastern vibe of "The India Song" makes you wonder if tone-deaf numbers-crunchers were in charge of getting the word out.

While Alex Chilton and Chris Bell provided a certain Lennon/McCartney balance during the group's early going, Big Star's sound got heavier following Bell's departure. It's evidenced not only by the Byrdsian jangle of "Back of a Car" and funky shuffle "O My Soul," but *3rd/Sister Lovers* obscurities like the Neil Young-ish Christmas song "Jesus Christ" and the slightly stoned ambiance of "Kanga Roo." And while alternate versions of songs as well as cuts by pre-Big Star projects Icewater, Rock City and a solo Bell are welcome inclusions, it's the fourth disc — a live 1973 performance recorded at Lafayette's Music Room in Memphis — that puts this set through the roof. Despite performing before an indifferent crowd, the three-piece pounds out a ramshackle yet heartfelt set that includes originals and covers of the Kinks, T. Rex, Todd Rundgren, and the Flying Burrito Brothers. *Keep an Eye on the Sky* serves both the Big Star fanatic and pop music day tripper while ably showing why seemingly every person who bought their music went out and started a band. (Ardent/Rhino)

— Dave Gil de Rubio

The Black Heart Procession

Six

Formed in sunny San Diego, the Black Heart Procession writes the kind of gloomy, downcast dirges you'd expect from less hospitable climates. Their sixth release is their first as a duo, and it arrives just in time for autumn.

As if playing in a pile of leaves, *Six* finds pleasure in decay. The solemn piano tinkle of "When You Finish Me" begins things on an oddly haunting note, though it's the spooky organ and the rough bass line of "Wasteland" that offer the first real hook.

Singer Pall Jenkins' tombstone croon recounts a twisted Orphic journey into the underworld to take one last bit of revenge on a thoughtless lover. "Witching Stone" finds Jenkins and multi-instrumentalist Tobias Nathaniel galloping through portentous landscapes of poppy fields and lightning-streaked skies, a welcome bright spot of melody that's still imbued with bad hoodoo. Although titles like "Suicide" and "Drugs" may seem a touch overt, the songs are not overwrought clichés — the latter is even a sparse ballad in the vein of Leonard Cohen. (Temporary Residence)

— Michael Patrick Brady

Or, the Whale

Or the Whale

Call it Americana, alt-country, folk-rock, or beyond category, but San Francisco's Or, the Whale has its own sound while drawing on the wellsprings of American country and folk music. If the Whale could be likened to other bands, it'd be the Byrds circa *Notorious Byrd Brothers* and Sandy Denny-era Fairport Convention, two other legendary units that channeled "roots" strains in new and exciting ways. Like the former, Or, the Whale integrates aspects of country music (banjo, pedal steel guitar, loping tempos, etc.) without ever coming off overtly "country"; like the latter, alternating straightforward male vocals with lovely female singing (Lindsay Garfield's cool alto evokes Denny and Sally Timms), achingly plaintive harmonies, and tight, restrained ensemble playing, and all imparted by traditional British and American folk music, putting its own distinctive spin on it.

Where their first album, *Light Poles and Pines*, had lilting melodies, twang, and peppy hooks, this *Whale* is a somewhat different mammal. Most songs have leisurely, fractured, or melancholy tempos, but there's enough range and variety to keep you away from Dullsville or Sorrowtown. Guitars (acoustic, electric, and pedal steel) and keyboards provide accent and flourishes to their songs in a judicious and artful fashion, while the vocals — alternating Garfield's, Julie Ann Thomasson's sultry, slightly tart tones, Alex Robbins' weary yet resilient semi-drawl, and, oh, *their harmonies* — are distinctively rich and emotionally expressive without being over-the-top. Not up-and-at-'em listening, *Or, the Whale* is a magnificent piece of work for wondering-where-it-all-went-wrong moods. (Seany)

— Mark Keresman

To share this story go to: ebx.ly/p/cd3

LOCAL LICKS

BY NATE SELTENRICH

Make Me

House of Brakes

The Oakland quartet — two girls, two guys — has come into its own on this sophomore record, a slightly schizophrenic mix-up of sweet pop and raucous rock tempered with New Wave and noise. Following along this exploratory path is the listener's primary pleasure, as the band's direct delivery makes every moment of discovery feel firsthand. (self-released)

At Retox Lounge (628 20th St., San Francisco) on November 13, 8 p.m., $5.

Model Americans

Ouch!

Johnny Del Mar, the mastermind behind Model Americans, is not one to suffer fools. *Ouch!* is a collection of punked-up Americana, blues, and rock tunes as irreverent as they are competent. Del Mar's perverse sense of humor shines through no more clearly than on the opening revision of INXS's "Suicide Blonde" as "Suicide Bomb," though really he's just getting started. (self-released)

Crooks/Walsh Blues

Crooks/Walsh Blues EP

Bare-bones blues from Berkeley: Deborah Crooks on vocals, Alex Walsh on electric guitar. Five songs. Thirteen minutes. The back-to-basics style leaves little room for personal touches in the vocals (*Well it's raining but I don't care/Yeah it's raining but I don't care/I came home last night and you weren't there*) or in the frugal, gritty guitar work. (self-released)

Deborah Crooks at Cafe du Nord (2170 Market St., San Francisco) on November 17, 8 p.m., $12.

Sean O'Brien

The Drug of Memory

This 23-track retrospective spans nearly thirty years of mostly unreleased material from Kensington musician Sean O'Brien through his work with the Meantime, True West, Denim TV, Cottonmouth, and the Mariettas. His songwriting and production improved markedly over the years, but rarely strayed from a distinctive blend of New Wave and American underground. (First Cold Press)

At Milk Bar (1840 Haight St., San Francisco) on November 15, 3 p.m., free.

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Jay-Z, The BP3 Tour [illegible] on sale Saturday, November 14 at 10:00 a.m. Wed., March 24, 8 p.m., TBA. HP Pavilion, 525 W. Santa Clara St., San Jose.

[illegible] tickets go on sale Sunday, November 15 at 11:30 a.m. Sun., Dec. 20, 8:30 p.m., TBA. Palace of Fine Arts, 3301 Lyon St.

[illegible] Tickets go on sale Sunday, November 15 at 10:00 a.m. Featuring Steve Miller Band, Doobie Brothers, Bonnie Raitt, Huey Lewis, George Thorogood, Elvin Bishop, Charlie Musselwhite, Roy Rogers, & the Neerdowells. Sat., Jan. 23, 7 p.m., $49.50-$125. Fox Theater, 1807 Telegraph Ave., Oakland.

THURSDAY 12

EAST BAY

Blues, Folk & Country

Accordions Against Cancer featuring Culann's Hounds, Big Lou's Casserole, Gaver Gang, Val Romero, Luz Cazuela, & members of Circus Bella, Ashkenaz, 8 pm, $12-$15

Appaloosa Saddle Rack, 9 pm, $5

Country Joe's [illegible] w/ special guests, Berkeley Fellowship of Unitarian Universalists, 7-9 pm, $15-$30 donation

[illegible] & Charlotte Armando's, 8 pm, $8

[illegible] Blues Band Cafe Van Kleef, 9 pm, $5

[illegible] Freight & Salvage, 8 pm, $18.50-$19.50

The [illegible] [illegible], 8:30 pm, free

Jazz, Lounge & Cabaret

Kirk Stanley [illegible] w/ the Stanley Watson Trio, Anna's Jazz Island, 8 pm, $10

[illegible] Annie jazz w/ guest cabaret singers, The Alley, 9 p.m., free

A Tribute to [illegible] featuring Charles McPherson, [illegible] Forman, Charles Smith, Ronald Bailey & more, Yoshi's, 8 pm, $30

Rock & Pop

The Hot Toddies w/ Adam Bones, Starry Plough, 9 pm, $7

Trio [illegible] Roundup Saloon, 8 pm, free

The Spazmodics Sam's Hof's Sports Bar, 10 pm, free

Widespread Panic Fox Theater, 8 pm, $45

World, Latin, Reggae & Reggaetón

Youssou N'Dour Zellerbach Hall, 8 pm, $28-$68

SAN FRANCISCO

Blues, Folk & Country

King's Night all-star blues jam, Ship's Tavern, 6 pm, free

[illegible] w/ [illegible], Hotel Utah, 9 pm, $8

[illegible] featuring [illegible], Loyd Family Players, & [illegible], 7:30 pm, $12

Jazz, Lounge & Cabaret

[illegible] Babylon musical revue [illegible] spoof of pop-culture figures in which Snow White travels around the world in search of Prince Charming, Club Fugazi, 8 pm, $25-$77

More Listings Online

Get info about hundreds of musical events at EastBayExpress.com or m.EastBayExpress.com

J Boogie's Dubtronic Science plays the New Parish on 11/13

[illegible] Yoshi's San Francisco, 8 pm, $18-$44

[illegible] Jones San Francisco-based Jones performs live jazz and blues top of the Mark, 7:30-11:30 pm, $10

[illegible] Cosmo, 8 pm, $7

Rock & Pop

Avril [illegible] w/ Morning Of the [illegible], 8 pm, $14

The [illegible] w/ Band Of Annie [illegible], 10 pm, $10-$12

Michael [illegible] w/ the Gay Saints, [illegible], the Independent, 8 pm, $18

A Fine Frenzy w/ Landon Pigg, Among the [illegible], Great American Music Hall, 8 pm, $15-$16

[illegible] w/ [illegible], Cafe du Nord, 8 pm, $10-$12

The Lawrence Arms w/ Teenage Bottlerocket, Cobra Skulls & [illegible], Bottom of the Hill, 8:30 pm, $14

Little Boy Blue w/ [illegible] & Mystery [illegible], The Independent, 7 pm, $5

Five Ways of the Wind w/ [illegible] Royale, Kathryn Anne Davis, Bollywood Cafe, 8 pm, $5

Ray [illegible] performing [illegible] w/ the Van Sandy Choir, the Warfield, 8 pm, $42.50-$50.50

Rock 'n' Roll with [illegible] Johnny Foley's Irish House, 8:30 pm, free

Sin Type Thing '90s covers, [illegible] Lounge, 9 pm, $8-$10

The Unauthorized Rolling Stones [illegible], 8-11:30 pm, $15

[illegible] w/ the Jet Age, the Drums Will Disrupt You, Hemlock Tavern, 8 pm, $8

World, Latin, Reggae & Reggaetón

Bella [illegible] Trio w/ Thomas Clausen, Carlos Marta, Yoshi's San Francisco, 8 pm, $16-$20

[illegible] Productions Presents "Salsa" w/ Grupo [illegible], DJ Happy, 007 Lounge, 10 pm, $10-$15

FRIDAY 13

EAST BAY

Blues, Folk & Country

[illegible] Zydeco Magic plus Zydeco dance lesson at 8:15 p.m., Eagles Hall, 9 pm, $14

Appaloosa Saddle Rack, 8 pm, $6

[illegible] and the [illegible] Cafe Van Kleef, 9 pm, $5

[illegible] Armando's, 9 pm, $10

John [illegible] & the [illegible] Freight & Salvage, 8 pm, $18.50-$19.50

Montana Slim w/ the Skinny, Mars Arizona, Starry Plough, 9 pm, $8

Classical & Opera

Oakland East Bay Symphony Presents A Night at the Opera Conducted by Michael Morgan, Paramount Theatre, 8 pm, [illegible]

San Francisco [illegible] Presents [illegible], Autumnal Reflections, First Congregational Church, 8 pm, $12-$30, high school students free

Experimental & Avant-Garde

Music for Contemporary Music Composers w/ special guest Stephen Vitiello, Mills College Littlefield Concert Hall, 8 pm, $15, seniors/students $10

Jazz, Lounge & Cabaret

The Bittersweet Trio w/ Liquid [illegible], [illegible], Caffe Trieste, 7:30 pm, free

Danny [illegible] Trio Anna's Jazz Island, 8 pm, $14

Le Jazz Hot Trio vintage gypsy jazz, [illegible], 8:30 pm, free

[illegible] Annie jazz w/ guest cabaret singers, The Alley, 9 pm, free

SFJAZZ High School All-Stars Combos w/ [illegible] Advanced High School Jazz Workshop, [illegible], 8 pm, $10

[illegible] Trio [illegible], 8 pm, free

UC Jazz Ensembles [illegible] International House, 8:10 pm, $20, students $8

Rock & Pop

Band Nurse Roundup Saloon, 8 pm, free

[illegible] w/ DJ Death Ray, [illegible] Gentlemen, & guests, Stork Club, 8 pm, $8

Last [illegible] Hugo's Place, 7:30 pm, free

Little Degrees w/ the Cleveland Groove Street and the City Uptown, 8 pm, free

Widespread Panic Fox Theater, 8 pm, $45

Soul, Funk, R&B & Hip-Hop

J Boogie's Dubtronic Science The New Parish, 9 pm, $10

Jerry Kennedy 33 Revolutions Records Shop & Cafe, 1:30 pm, free

[illegible] Lattimore and [illegible] Yoshi's, 8 & 10 pm, $40

World, Latin, Reggae & Reggaetón

Brass Menazeri w/ Gaucho, plus swing dance lesson at 8 p.m., Ashkenaz, 9 pm, $12

[illegible] live Peruvian guitar & [illegible], 7:30 pm, free

[illegible] Party [illegible] opening [illegible], R&B [illegible] w/ [illegible] Sound and other rotating performers and DJs, [illegible], 9 pm

SAN FRANCISCO

Blues, Folk & Country

[illegible] [illegible], 8 & 10 pm, $10

Classical & Opera

San Francisco Opera performing Giuseppe Verdi's Otello, War Memorial Opera House, 8 pm, $15-$310

[illegible] Yang solo classical guitar, Herbst Theatre, 8 pm, $24-$36

Experimental & Avant-Garde

[illegible] w/ Greeny, Oren Santa Maria, [illegible], 10 pm, $10

Jazz, Lounge & Cabaret

[illegible] Babylon Musical revue [illegible]

PICKS

Allen Anthony
Despite the odd and scattered career path, **Allen Anthony** remains one of the most soulful, marketable voices of Bay Area R&B. In the mid-'90s, he and cousin Kenny Sims formed the duo Christión and signed to Jay-Z and Damon Dash's label Roc-a-Fella Records right when neo-soul was starting to pick up. They were marketed as modeling-school types, but beneath that pretty patina their music crackled with genuine pain. (The song "Bring Back Your Love," on Christión's album *Ghetto Cyrano*, is one of the loveliest and most wrenching tracks to emerge from that era.) After the group dissolved, Anthony ventured into new terrain, forming the metal group A Band Called Pain with his cousin Shaun Rivens. He worked at a bike shop, sang hooks for rappers, and eventually recorded a new solo album of his own, called *Souls*. Produced by local stalwarts Tone Capone and J2 (who cobbles beats for Fillmore rapper Big Rich), it should be tasting. Allen Anthony performs on Tuesday, Nov. 17 at **Yoshi's** (1330 Fillmore St., San Francisco), 8 p.m., $16-$20. Yoshis.com — *Rachel Swan*

Dark River
At last, Mary D. Watkins' new opera, ***Dark River*** is ready for its world premiere at Oakland Opera Theater. A musical retelling of the history of SNCC (the Student Nonviolent Coordinating Committee) and civil rights leader Fannie Lou Hamer, the opera focuses on the Mississippi voter-rights struggle of 1964. Watkins' collaboration with stage director Darryl V. Jones and CSU East Bay's Musical Theatre Department integrates gospel and jazz elements. At the **Oakland Metro Operahouse** (630 3rd St., Oakland) Thursday, Nov. 12, through Saturday, Nov. 14, at 8 p.m., and Sunday, Nov. 15, at 2 p.m. $20, half price on Thursday. OaklandOpera.org or 510-763-1146 — *Jason Victor Serinus*

Grandpa Elliot and the Playing for Change Band
Before he became **Grandpa Elliot**, Elliot Small was a popular New Orleans R&B singer. He had several singles that almost became national hits, including "Girls Are Made for Lovin'" in the early 1970s. Like many artists, he got tired of being ripped off by the music business and went back to playing for change on the streets of New Orleans. He'd become a legendary local performer when he was discovered by filmmaker/producer Mark Johnson, who filmed Elliot singing "Stand By Me" for his film *Peace Through Music*. The clip featuring Elliot got 30 million hits on YouTube and made Grandpa a star. His work with the Playing for Change Band has won universal kudos and landed the group on Billboard's Hot 100. **Grandpa Elliot and the Playing for Change Band** will spread their good vibes around the **Palace of Fine Arts** (3301 Lyon St., San Francisco) on Sunday, Nov. 15, 8 p.m., $45. APEConcerts.com — *j. poet*

Ray LaMontagne.

Ray LaMontagne
Were it not for the Stephen Stills song "Treetop Flyer," Ray LaMontagne might still be working at a shoe factory in Maine. But listening to that Stills song during the wee hours of the morning spurred LaMontagne to chuck the assembly-line life and pick up a pen and a guitar. A little more than a decade later, the New Hampshire native is three albums into a career most noted for his hushed rasp and decidedly late-night vibe. His third record, last year's *Gossip in the Grain*, finds the reclusive bard embracing a lighter approach, such as album opener "You Are the Best Thing," soaked in Stax-like horn arrangements, and the rambling blues-boogie of "Henry Nearly Killed Me (It's a Shame)." The intimate crooner stops by the **Nob Hill Masonic Center** (1111 California St., San Francisco) on Sunday, Nov. 15, 8 p.m., $36-$49.50. www.MasonicAuditorium.com — *Dave Gil de Rubio*

spoof of pop-culture figures in which Snow White travels around the world in search of Prince Charming. Club Fugazi, 8 pm. $25-$77

Glenn Miller Jazz Orchestra Top of the Mark, 9 pm-1 am. $10

The Groovebirds Pier Restaurant, 6-9 pm. free

The Jimmy Ryan Quartet Bird & Beckett Books & Records, 5:30-8 pm. free

Joyce Grant & Hermon Eberhardt Enrico's Ristorante, 8 pm-midnight. free

Steve Gadd & Friends featuring Joey DeFrancesco, Ronnie Cuber & Paul Bollenback. Yoshi's San Francisco, 8 & 10 pm. $35

Rock & Pop

Benefit for Grandpa for Brown featuring the Bombay C... the ... & ... Marina the Memorial Veterans Building, 6-10 pm. Donation

Best Friend w/ ... Courtney Marie Andrews, ... Parrish. 8 pm. $5

Cartel w/ The Providence, the Summer Set, & ... Slim's, 7:30 pm. $18-$20

Fly Garcia w/ Love Sept. ... Red Devil Lounge, 8 pm. $12

DJ Lebowitz solo piano, Madrone Lounge, 6-9 pm. free

Free Energy w/ the Knocks, Cole du Hurt, 9:30 pm. $14

Glasslaw The Regency Ballroom, 8 pm. $22.50-$28

Imagika w/ ... Psychomatic, 3 ... & ... The Independent, 1:30 pm. $6

Phantom Ghost Room w/ ... the ... Family & ... The Warfield, 7 pm. $21-$30

Steve Grandpa OB Presents Great

Theatre, 8 pm. $25-$35

Orange Peels OB Presents w/ Hollyhocks, Make-Out Room, 7:30 pm. $7

Pinnacle w/ ... Rockit's ..., 365 Club, 9 pm. $22

Psychology of Genocide w/ ... the New America Social Club, 8 pm. $8

They Might Be Giants The Fillmore, 9 pm. $26.50

Soul, Funk, R&B & Hip-Hop

Grandpa The Independent, 8 pm. $25, w/ album $30

World, Latin, Reggae & Reggaetón

Bona Da Rio Cafe, 10 pm. $10

Cross Rights Buena Vista-style Latin dancing w/ ... Surinamo, Sonny ... Billy Nova, Palo Panamancas, 8:30 pm. $15-$18

SATURDAY 14

EAST BAY

Blues, Folk & Country

Appaloosa Saddle Rack, 10 pm. $5

Barbara Dibble w/ ... Rock, Freight & Salvage, 8 pm. $18.50-$19.50

Chandler Hermosa w/ Dark Town Brendan ... Mouth, 9 pm. $10

Dottie's Juke Joint Presents Blackgold & the Fight for Blues Band Everett & Jones Barbeque, 9 pm. free

Kaleidoscope Albatross Pub, 8:30 pm. $5

Octoproximal ... La Peña Cultural Center, 10:30 am. $5, kids $4

Whiskey Jones Saddle Rack, 8 pm. $5

Jazz, Lounge & Cabaret

Faith Winthrop Jazzschool, 8 pm. $15

Friday Frolics Spectrum ..., 9 pm. free

Inga Swearingen Group Anna's Jazz Island, 8 pm. $18

Alan Jones Trio Jupiter, 9 pm. free

Rod Gibble dinner jazz w/ guest ... singers. The Alley, 9 pm. free

Rock & Pop

Kandamplified Music Sky Drive featuring Analog Soul, Lipstick, Fountainhead Soul, & Bands of Time. Englander Sports Pub, 8 pm. $5 or free w/ ...

Billy Joel/Elton John ORACLE Arena, 7:30 pm. TBA

Fast Times '80s covers. Ivan's Irish Sports Bar, 9 pm. $5

Fourteenth Floor w/ Ali Shine, Adam Paces, Stork Club, 9 pm. $6

Widespread Panic Fox Theater, 8 pm. $40

Soul, Funk, R&B & Hip-Hop

Groove Folk Entertainment Kimball's Carnival, 8 pm. free

Sonny Lallemand and Chando Brown Yoshi's, 8 & 10 pm. $40

Marc Anthony HP Pavilion, 8 pm. $50.50-$150

World, Latin, Reggae & Reggaetón

Cosmo Rhythm Art House Gallery & Cultural Center, 8 pm. $10 ...

Boom Foot 10th Anniversary Presents HomeMade featuring DJ Eric Sánchez, Mix Zunga, ... Ramos, Rong Sisa, ... Los Rebels, DJ Leydis, ... La Peña Cultural Center, 8 pm. $10-$12

Lakay & Mystic Man w/ Bus Pajo Pajo

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soul knockout with djs hot grits and ... 10pm

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[illegible] Tumble, plus a food drive at 5 p.m. Amnesia. 9:30 pm. $10-$15

My Friend Hello featuring the [illegible] Subterranean Arthouse. 9:15 pm. $15

Zoyen Eastern Tarequam Mamell Armando's. 8 pm. $10

SAN FRANCISCO

Blues, Folk & Country

Zeldas Bandit Biscuits & Blues. 8 & 10 pm. $20

Jazz, Lounge & Cabaret

Street Musical Babylon Bawdy revue and spoof of pop-cultural figures in which Snow White runs around the world in [illegible] of [illegible]. [illegible]. 7 & 10 pm. $25-$31

Steve Sterns & Friends featuring Joey DeFrancesco, Ronnie Cuber & Paul Bollenback. Yoshi's San Francisco. 8 & 10 pm. $05

Rock & Pop

AC/DShe w/ High-Voltage [illegible]. Slims. 9 pm. $14

Street on decide w/ Avocat, Angelsdo, & [illegible]. The Independent. 7:30 pm. $8

Bear and the Headlights w/ Hirsch, [illegible]

ten St., Bottom of the Hill. 9 pm. $10-$12

Rock & Roll Happy Hour Show w/ local bands. Thee Parkside. 3-8 pm. Free

Highlonesome w/ the Fremonas, the Custom Kicks, E. Rie. 10 pm. $7

Jackopierce w/ Clesda Williams. [illegible] Lounge. 9 pm. $20-$25

Justin Holland and the Hot Handy Joe Ragtime Players [illegible] show. Swedish American Hall. 11 am. $15, families of five $50

Holland of Bravo w/ [illegible]. The Independent. 9 pm. $20

Albatross Goats The Fillmore. 9 pm. $15

St. the Whole City Poisons w/ Hello Kaiter, the Brothers Comatose, Cole de Noell. 8:20 pm. $8

The Stone w/ Rats Eyes, La [illegible]. Hemlock Tavern. 9:30 pm. $8

Soul, Funk, R&B & Hip-Hop

The Uncatments w/ Raw [illegible]. 10 pm. $10

World, Latin, Reggae & Reggaeton

Green Festival After-Party featuring [illegible] like Alex Moreca, Jef Stott, & more. The Regency Ballroom. 8 pm. $22-$50

SUNDAY 15

EAST BAY

Blues, Folk & Country

Tracy Albatross Freight & Salvage. 8 pm

#58.50-$18.50

Classical & Opera

Coneyverde performing *The Stone Dragon: Music from the Time of Vlad Dracula*. St. Alban's Episcopal Church. 4 pm. $20, seniors/students $15

Oakland Street Festival performing works by Faure, Beethoven, [illegible] Pinkham, [illegible], & Montanaro. Santa [illegible] Catholic [illegible]. 3 pm. $15 seniors/students/disabled $12, under 12 free

Oakland Pride [illegible] Brave with Diane Lamoff on tenor plus accompaniment by the Berkeley Symphony Orchestra conducted by Robert Cole. Hertz Hall. 3 pm. $48

Experimental & Avant-Garde

The Josh Allen Large Ensemble w/ guest. Plus 53 Theater. 8 pm. $10 [illegible]

Jazz, Lounge & Cabaret

Steve Abstrakt Trio CD Release Oakland, Fred Randolph and Jim Kasfel. St. Mark's Episcopal Church. 4-8 pm. $15

The Gilbert Quinn Organ Trio Armando's. 3 pm. $15

Lenox Woods open mic jazz. [illegible] Cafe. 12-2 pm. Free

Jim Grantham Jazz Quartet classic & contemporary jazz. Coffee Mill. 3-6 pm. Free

Kim Nalley Jazzschool. 4:30 pm. $15-$18

Stanley Pitchik & Friends Armando's. 8 pm. $15

Soul, Funk, R&B & Hip-Hop

Kenny Lattimore and [illegible] [illegible]

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[illegible] Street 2455 Telegraph Ave. Berkeley. 510-549-1125

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Armando's 707 Marina Vista Ave. Martinez. 925-2[illegible]-6945

Art [illegible] Gallery & Cultural Center 2905 Shattuck Ave. Berkeley. 510-472-1870

Ashkenaz 1317 San Pablo Ave. Berkeley. 510-525-5054

[illegible] 4825 [illegible], Restaurant. 925-416-1177

Bay Street Walk 5616 Bay St., Emeryville.

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[illegible] 680 17th St., Berkeley. 510-444-2268

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[illegible] 2500 San Pablo Ave. Berkeley. 510-548-5188

[illegible] 115 E. Vineyard Ave., Livermore. 925-249-8800.

Club 1280 [illegible] Main St., Walnut Creek. 925-938-4550

Club [illegible] 428 3rd St., Oakland. 510-463-0185

Club [illegible] 135 12th St., Oakland. 510-763-6404

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[illegible] 1000 Ferry St., Martinez. 925-[illegible]-3347

Conga Lounge 5422 College Ave., Oakland. 510-463-2981.

[illegible] Irish Sports Bar 1526 Civic Dr., Walnut Creek. 925-938-5371.

Eagles Hall 2305 Alameda Ave., Alameda. 415-285-0286.

Easy Lounge 3255 Lakeshore Ave. Oakland. 510-338-4911

Everett & Jones Barbeque 126 Broadway, Oakland. 510-663-2350

First Congregational Church 2345 Channing Way, Berkeley. 510-848-3696

First Presbyterian Church 2619 Broadway, Oakland. 510-444-3555

Fox Theater 1807 Telegraph Ave., Oakland. thefoxoakland.com

[illegible] 111 W. [illegible] Rd., Hayward. 510-783-4700

Freight & Salvage 1111 Addison St., Berkeley. 510-548-1761.

Hertz Hall UC Berkeley (Bancroft Way at College Ave.), Berkeley. 510-642-9988.

[illegible] Paradise Club 1438 Webster St., Oakland. 510-[illegible]-3225

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[illegible] 3553 Mt. Diablo Blvd. Lafayette. 925-284-4200

[illegible] Roadhouse 1710 Clement Ave. Alameda. 510-337-9000

Ruby Room 132 14th St., Oakland. 510-444-7224

[illegible] 47350 [illegible] Rd., Fremont. 510-979-0411

Shattuck Down Low 2284 Shattuck Ave. Berkeley. 510-548-1159

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[illegible] Amphitheatre [illegible] Amphitheatre Pkwy., [illegible]. 650-967-3000

[illegible] 2424 Lincoln Ave., Alameda. 510-522-1800

[illegible] Lounge 1580 N. Broadway St., Walnut Creek. 925-578-1808

St. [illegible] Church 2300 [illegible] Way, Berkeley. 510-845-5583

St. John's Presbyterian Church 2727 College Ave., Berkeley. 510-845-6830

Starry Plough 3101 Shattuck Ave. Berkeley. 510-841-2082.

Stork Club 2330 Telegraph Ave. Oakland. 510-444-6174

[illegible] Players 464 E. 14th St., San Leandro. 510-583-0000

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[illegible] 3411 MacArthur Blvd. Oakland. 510-531-3221

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Zellerbach Hall UC Berkeley, Berkeley. 510-642-9988

[illegible] 552 Grand Ave. Oakland. 510-839-9124

Yoshi's, 7 & 9 pm, $40

World, Latin, Reggae & Reggaeton

Ciclo Abrazo community participatory House and dance event, La Peña Cultural Center, 3-10:6 pm, free

Pato Banton w/ DJ Ridden, Ashkenaz, 9:30 pm, $10-$15

SAN FRANCISCO

Blues, Folk & Country

Club Harp w/ Pat Hull, The Union Room, 8 pm, $5

Lloyd Gregory Biscuits & Blues, 6 & 8:30 pm, $15

Songwriter Sundays rotating House perform in the lounge, Rickshaw Stop Ashkenaz, 8 pm-midnight, $3

Classical & Opera

Sherman Dennis on piano for Sunday champagne brunch, Top of the Mark, 11 am-2 pm, $59 for brunch plus gratuity and tax

Experimental & Avant-Garde

Lucy Ravesh solo piano, Old First Presbyterian Church, 8 pm, $15, seniors/students $12

Jazz, Lounge & Cabaret

Bettie Sornett Babylon musical revue and spoof of pop-culture figures in which Snow White travels around the world in search of House Branning, Club Fugazi, 2 & 5 pm, $25-$77

Steve Gadd & Friends featuring Joey DeFrancesco, Ronnie Cuber, & Paul Bollenback, Yoshi's San Francisco, 7 pm, $15

Rock & Pop

29 Miserie Loop w/ Ron Maugel, Candle, Bottom of the Hill, 8 pm, $6

The Grand Ronald Procession w/ Bellini, The Independent, 8 pm, $15

David Choi Cafe du Nord, 8 pm, $10-$12

Daniel Hart w/ the Blank Stares, Off Campus, Herbst Tower, 8 pm, $8

Ray LaMontagne w/ Lissie, Nob Hill Masonic Center, 8 pm, $35-$49.50

Ray LaMontagne Nob Hill Masonic Theater, 8 pm, $35-$49.50

Atomic Circles w/ Young Widows, Baron, Alex, Bottom of the Hill, 8 pm, $13

The Sleepy Dogs w/ Frances England, Bimbo's 365 Club, 1 & 4 pm, $17

Soft Bugs w/ All Shine & Adam Bones, Weekend, Hotel Utah, 8:30 pm, $6

Terry Hammond Johnny Foley's Irish House, 9 pm, free

The House The Affair w/ Every Avenue, Baron Skyline, & Hobbs, Mezzanine Slim's, 7 pm, $14-$15

Mission of Burma plays the Independent 11/14

Kelly Davidson

World, Latin, Reggae & Reggaeton

David Lindley/John Hammond co-headlining, Great American Music Hall, 8 pm, $25

Stephen Lawrence Ensemble music and dance from the Hubba East, Peña Pachamama, 8 pm, $10

Mauro Coda, 8 pm, $7

MONDAY 16

EAST BAY

Blues, Folk & Country

Mamoud Jillimaster Ensemble traditional Italian Albanian music, Caffe Sirene, 7-9 pm, free

West Coast Songwriters Competition pro featuring judged original songs, Sleepy Freight & Salvage, 8 pm, $8.50

Jazz, Lounge & Cabaret

Hammond Beats Beats w/ drummer Keith Johnson, Yoshi's, 8 & 10 pm, $10-$15

Uptown Hobbs Holder live Burlesque w/ Hubba Hubba Revue, Uptown, 8 pm, $8

SAN FRANCISCO

Blues, Folk & Country

Regi. Honey Unplugged Skip's Tavern, 7:30 pm, free

Classical & Opera

Joyce DiDonato mezzo-soprano w/ John Churchwell, piano, Herbst Theatre, 8 pm, $37-$45

Experimental & Avant-Garde

The Idiots w/ Julienne Barwick, Cafe du Nord, 8 pm, $10

Jazz, Lounge & Cabaret

Grill Big Band w/ Kenny Washington, Jazz at Pearl's, 8 & 10 pm, $15-$18

Clarinet Thing featuring Sheldon Brown, Beth Custer, Ben Goldberg, & Harvey Wainapel, Yoshi's San Francisco, 8 pm, $10-$14

Rock & Pop

Dundo Johnny Foley's Irish House, 8 pm, free

Lemons w/ An Albatross, Ole Fetch & Bridge, & Religious Girls, Elbo Room, 8:30 pm, $6-$10

Soul, Funk, R&B & Hip-Hop

Crystal Meats Hall Coda, 9 pm, $7

TUESDAY 17

EAST BAY

Blues, Folk & Country

Country Western Dance Night w/ lessons, Rhine's Bar & Grill, 10-11 pm, free

Tom Rigney & Flambeau plus Cajun/Zydeco dance lesson at 7 p.m., Ashkenaz, 8:30 pm, $10

Jazz, Lounge & Cabaret

Rigney Montmartre piano music, Campo

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tomorrow! Thurs, November 12 (8pm Early Show) CELIA MALHEIROS TRIO with Thomas Clausen, Carlos Malta

tomorrow! Thurs November 12 (10pm Late Show) SHAYNA STEELE I'll Be Anything CD Release

this weekend! Fri, Sat, Sun, November 13 14 15 A Rare Appearance! STEVE GADD & FRIENDS featuring Joey DeFrancesco, Ronnie Cuber, Paul Bollenback

next week! Mon November 16 CLARINET THING featuring Sheldon Brown, Beth Custer, Ben Goldberg, Harvey Wainapel

next week! Tues November 17 ALLEN ANTHONY

Wed November 18 (8pm Early Show) SHANA MORRISON

Wed November 18 (10:30pm Late Show) TAMIKA NICOLE The Art of Letting Go CD Release

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Mon November 16 next week! JAZZ SCHOOL STUDIO BANDS KEITH JOHNSON (Director)

Tues November 17 next week! KALIL WILSON & THE DAN MARSCHAK TRIO

Wed November 18 FRED HERSCH (solo piano)

Thurs November 19 MITCH WOODS' BOOGIE WOOGIE BLOWOUT featuring PINETOP PERKINS plus Steve Lucky, Mitch Woods, and Caroline Dahl

Fri, Sat, Sun November 20 21 22 WALLACE RONEY QUINTET with Antoine Roney Saxophone featuring Rashaan Carter Bass, Aruan Ortiz Piano, Kush Abadey Drums

Mon November 23 HEAD ROYCE with special guest JOE MANIS TRIO

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11/14 DOOR 9PM FROM NEW YORK:
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SENTINEL, TORNADO RIDER, GOODBYE GADGET

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- MON Metal Mondays w/ DJ's [illegible], [illegible], plus special guests
- TUES NO NAME! Freak out with your dark out!
- WED Punk Rock Grab Bag w/ [illegible] & the Nasty Girls
- THUR Indie Nation w/ DJs [illegible] & [illegible]
- FRI East Bay's Got Soul w/ DJ Top Banana, DJ Chicano & guests
- SAT Free Pool 4 - 7 "The Top" w/ DJ Salvatore Valentino
- SUN Tamale Sunday · Free food! 3pm - ???

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LIVE SHOWS CALENDAR

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No shows this week. Check amoeba.com for upcoming free live shows!

@ SAN FRANCISCO:

WEDNESDAY · NOVEMBER 18 · 6PM

FAT FREDDY'S DROP

[illegible]

SUNDAY · NOVEMBER 22 · 2PM

FANFARLO

[illegible]

SPECIAL EVENTS!

THEY MIGHT BE GIANTS - 11/12

Mini-concert, reading, & book signing! 4pm @ The Booksmith: 1644 Haight St., SF. Presented by The Booksmith & Amoeba Music. Free event! All ages welcome! www.booksmith.com

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C&C

[illegible] 9 pm, free
[illegible] Caffe Trieste, 1 pm, free
[illegible] & the [illegible] Mariachi Trio Yoshi's, 8 pm, $14
[illegible] dinner jazz w/ guest [illegible] singers, The Alley, 9 pm, free

Rock & Pop

[illegible] w/ [illegible], [illegible] Club, 9 pm, $5

SAN FRANCISCO

Blues, Folk & Country

[illegible] w/ [illegible], Anna Ash, [illegible], 4 pm, $6
[illegible] The Union [illegible] 8-11:30 pm, $10

Classical & Opera

San Francisco Opera performing Giuseppe Verdi's [illegible], War Memorial Opera House, 8 pm, $15-$260

Rock & Pop

[illegible] Folk [illegible] 6:30 pm, free
[illegible] w/ City of Ships, [illegible] The Knockout, 10 pm, free
[illegible] w/ [illegible] Dominos, Elbo Room, 8 pm, $6
[illegible] w/ [illegible], [illegible], Tiffany [illegible], & [illegible], Cafe du Nord, 8 pm, $12
[illegible] The Regency Memorial, 8 pm, $38.50
[illegible] w/ [illegible] Ticket, Bottom of the Hill, 9 pm, $8
[illegible] Johnny Foley's Irish House, 9:30 pm, free
[illegible] w/ [illegible], Wolfe's Tavern, 9 pm, $8
The [illegible] w/ the [illegible], The Mistery dent, 8 pm, $10-$18

Soul, Funk, R&B & Hip-Hop

[illegible] Yoshi's San Francisco, 8 pm, $18-$20
[illegible] w/ [illegible], Slim's, 8 pm, $15
Late Night Live [illegible] Yoshi's San Francisco, 10:30 pm-1:30 pm, $3

WEDNESDAY 18

EAST BAY

Blues, Folk & Country

[illegible], old-time and Tropicana, [illegible] Pub, 9 pm, free
The [illegible] Family Trio Freight & Salvage, 8 pm, $18.50-$19.50

Jazz, Lounge & Cabaret

[illegible] Rooster's Roadhouse, 8-10 pm, free
[illegible] and [illegible], Yoshi's, 8 & 10 pm, $16
[illegible] Anna's Jazz Island, 8 pm, $5

Rock & Pop

[illegible] by Pirate Cat Radio. This week: Upwards Movement, [illegible] Band, 4 [illegible] Uptown, 4 pm, free
[illegible] w/ [illegible] the [illegible], San Jose State Events Center, 8 pm, $26.50
The [illegible] Sports Bar & Grill, 9 pm, free
[illegible] Lounge, 9 pm, free
[illegible] w/ [illegible], 9 pm, $8

Soul, Funk, R&B & Hip-Hop

[illegible] w/ [illegible], Lounge [illegible] Fox Theater, 7:30 pm, $39.50

World, Latin, Reggae & Reggaetón

[illegible] plus [illegible], Shattuck [illegible] 4 pm, $10, [illegible] $5

SAN FRANCISCO

Blues, Folk & Country

[illegible] Cafe du Nord, 8:30 pm, $14
[illegible] Trio [illegible] 8-11:30 pm, $10
[illegible] Yoshi's San Francisco, 11:30 pm, $10-$14

Jazz, Lounge & Cabaret

[illegible] Wednesdays featuring [illegible] Cafe, 9 pm, $1
[illegible] the [illegible] Session, [illegible], 8 pm, free
[illegible] w/ [illegible], [illegible] Restaurant and Lounge, 1 10:30 pm, free

Rock & Pop

[illegible] w/ Love Is Chemicals, [illegible], Bottom of the Hill, 9 pm, $8
[illegible] w/ [illegible], Pomegranate, [illegible], 8 pm, $5
[illegible] w/ [illegible], Great American Music Hall, 8 pm, $16
The [illegible] Show w/ [illegible], The Independent, 8 pm, $15
[illegible] Irish Stout Lounge, 4 pm, $8-$10
[illegible] Yoshi's San Francisco, 8 pm, $15-$14
[illegible] w/ [illegible], Lotus Feet, Elbo Room, 9 pm, $7

Soul, Funk, R&B & Hip-Hop

"Hip Hop Wednesdays" live hip-hop w/ rotating artists, [illegible], 9 pm, $10

World, Latin, Reggae & Reggaetón

[illegible] and [illegible] Latin, flamenco, Mediterranean, & contemporary folk, Peña Pachamama, 8 pm, $12

Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland CA, 94607. Deadline is 14 days prior to the event date.

CLUB DIRECTORY

SAN FRANCISCO

[illegible] 415-440-0222.
[illegible] 3200 [illegible] St. 415-545-9574
[illegible] 853 Valencia St. 415-970-0012
[illegible] 1850 Haight St. 415-831-1200
[illegible] 601 Folsom St., 415-414-1585
[illegible] Valencia St., 415-[illegible]
[illegible] Bar & Lounge 1 [illegible] Pl., 415-[illegible]
[illegible] Restaurant and [illegible] Room 448 [illegible] St. 415-[illegible]
[illegible] 5807 California St., 415-[illegible]
[illegible] 1000 Great Highway, 415-[illegible]
[illegible] Bar 2299 [illegible] St. 415-[illegible]
[illegible] 1125 Columbus Ave 415-[illegible]
[illegible] & [illegible] 401 [illegible] St., 415-[illegible]
[illegible] 1233 17th St. 415-[illegible]
[illegible] 2550 [illegible] St. 415-[illegible]
Cafe du Nord 2170 Market St. 415-861-5016
[illegible] 800 Haight St. 415-[illegible]
[illegible] 998 Vallejo St. 415-[illegible]
[illegible] 1150 Folsom St. 415-[illegible]
[illegible] 312 [illegible] St., 415-621-1722
The [illegible] 645 [illegible] St., 415-441-5678
[illegible] 285 [illegible] St. 415-[illegible]
[illegible] 678 [illegible] St. 415-421-[illegible]
[illegible] 88 [illegible] St., 415-[illegible]

[illegible] 1710 [illegible] St. 415-[illegible]
[illegible] Hall 201 [illegible] Ave 415-[illegible]
[illegible] 2471 [illegible] St. 415-[illegible]
[illegible] Lounge 315 11th St., 415-[illegible]
[illegible] 2488 3rd St., 415-[illegible]
The [illegible] 300 13th St. 415-[illegible]
[illegible] 950 Geary St., 415-[illegible]
[illegible] 2799 16th St., 415-[illegible]
[illegible] 3158 [illegible] St., 415-[illegible]
[illegible] 647 Valencia St. 415-[illegible]
[illegible] Lounge 1006 Geary St., 415-[illegible]
The [illegible] 416 [illegible] St. 415-[illegible]
The Fillmore 1805 Geary Blvd., 415-346-6000
[illegible] 521 4th St. 415-[illegible]
The [illegible] Ballroom 1805 Van Ness Ave 415-[illegible]
Great American Music Hall 859 O'Farrell St. 415-885-0750
[illegible] 1131 Polk St. 415-[illegible]
[illegible] 401 Van Ness Ave., 415-[illegible]
[illegible] 508 4th St., 415-[illegible]
The Independent 628 Divisadero St. 415-771-1421
[illegible] 32 [illegible] 3920 Geary Blvd 415-[illegible]
[illegible] 250 Columbus Ave 415-[illegible]
Johnny Foley's Irish House 243 O'Farrell St. 415-954-0777
The [illegible] 3223 [illegible] St., 415-[illegible]
[illegible] Lounge 1710 [illegible] St. 415-[illegible]
[illegible] Lounge 807 [illegible] St. 415-[illegible]
[illegible] 3836 22nd St., 415-[illegible]

[illegible] 444 [illegible] St. 415-[illegible]
The Music Room [illegible] Ave.
[illegible] 1021 [illegible] St., 415-[illegible]
[illegible] 1000 [illegible] Highway 415-[illegible]
[illegible] 1000 [illegible] St., 415-[illegible]
[illegible] The [illegible], 415-[illegible]
[illegible] Lounge 1005 Polk St., 415-[illegible]
[illegible] Lounge 818 20th St., 415-[illegible]
Rickshaw Stop 155 Fell St. 415-861-2011
[illegible] 430 [illegible] St., 415-[illegible]
[illegible] 222 [illegible] St.
San Francisco Conservatory of Music 50 Oak St., 415-[illegible]
[illegible] 453 Cortland Ave. 415-[illegible]
[illegible] 3000 16th St. 415-[illegible]
Slim's 333 11th St. 415-[illegible]
Space 550 [illegible] Ave., 415-[illegible]
[illegible] 140 [illegible] St. 415-[illegible]
[illegible] Gallery 2180 [illegible] St., 415-[illegible]
[illegible] 657 Harrison St., 415-[illegible]
[illegible] 561 Geary St., 415-[illegible]
[illegible] 549 Howard St.
[illegible] 3000 17th St. 415-[illegible]
Top of the [illegible] Hill, 999 California St. 415-[illegible]
[illegible] Top [illegible] St. 415-[illegible]
[illegible] Lounge 443 Broadway St., 415-[illegible]
The Warfield 982 Market St., 415-[illegible]
[illegible] Restaurant and Lounge [illegible] St. 415-[illegible]
Yoshi's San Francisco 1330 Fillmore St., 415-655-5600

DJ & DANCE

THURSDAY 12

EAST BAY

Beard Whore w/ DJ Joe Galvando spinning '50s and '60s soul, funk, Vodoun rock, & indie. Uptown, 8 pm, free

College Night w/ DJ and VJ Joe G. spinning hip-hop, R&B, dancehall & Top 40. Room, Bleek Inn, 8 pm, $3, students free w/ valid ID

DJ Add-1 spinning Voodoo eye candy. Kingman's Lucky Lounge, 9 pm, free

Freestyle Mixup spinning funky soul, classic boogie, afro grooves, & more. Jupiter, 8 pm, free

Happy Hour w/ DJ [illegible] spinning reggae, Voodoo salsa, cumbia, [illegible], boogie, blues, & funk. Katy's, 7 pm, free

Hosted [illegible] [illegible] MC [illegible] spin classic hip-hop, reggae, R soul, Luka's Taproom & Lounge, 9 pm, free

Thirsty Thursdays w/ DJs Vlutely Slick & Franky Fresh spinning '80s [illegible], hip-hop, & old-school. Paradise Down Low, 8 pm, free

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SAN FRANCISCO

Afrolicious w/ DJs Sake, Pleasuremaker, Senor Oz, & guests spinning Afro-tropi-samba-funk. Elbo Room, 10 pm, $6

Bluegrass by Bass $3 Bass Ale during [illegible]. The Knockout, 7:30-9 pm, free

Bunnyrozzi w/ [illegible] and guest DJs spinning hip-hop, classics, funk, soul, dancehall, [illegible] House & Moombahton. Ultra Lounge, 10 pm, $5

FRIDAY 13

EAST BAY

Back in Your Friday Jaz Pennefeld plays Black from the '60s. Kitty's, 8 pm, free

"Baylando" Spanish Town Band w/ DJs [illegible] Slot Hyla & Santana play Ren Puzan & [illegible] Eclipse. Shattuck Down Low, 8 pm, $10

Dos Jab w/ DJs Cozy Down and No Friends spinning free rope and slow jams. Mu-[illegible] Lounge, 10 pm, free

DJ & Kasnada Main Street Junction, 8 pm, free

Fly w/ DJs spinning hip-hop, R&B, old-school, reggaeton & more. The Vibe Lounge, 10 pm, $5, after 11 p.m. $10

Friday Night Reggae Party w/ DJ Sweet-finger, Mama Binca Sound & guests spinning reggae, R&B & calypso. Sweet Fingers, 2 pm, free

Friday Night Salsa w/ guest DJs spinning salsa. La Estrellita Cafe, 10 pm, $8

Happy Hour w/ DJ Camden Grant spinning punk, rock, indie, & roots rock. Missouri Lounge, 6-11 pm, free

Hip-Hop House Music w/ Brand Ed. Club 1220, 9 pm, $8

Latin Explosion DJ Jorge Tribal spins cumbia, salsa, merengue, banda, Spanish pop, & Brand Bosch & Bar, 8 pm-2 am, $12

Mambo weekly in-house DJ Room, Amoeba Music (Berkeley), 7-10 pm, free

Mighty Ital DJs Redbeard, Ital Pride, & Smoke-Dive mix reggae, dancehall, & hip-hop. Luka's Taproom & Lounge, 10 pm, $10

Voodoo Potion w/ DJ Add-1 & [illegible]. Kingman's Ivy Room, 9 pm, free

Spinning w/ DJ Ryan [illegible] spinning the classic music in the Bay Area. White Horse Inn, 8 pm, $5

Old-School hip-hop and funk. Radio, 9 pm, free

Ladies Night with DJ [illegible] spinning [illegible] hip-hop, ladies & R&B. Island Paradise Dome, 10 pm, ladies free before 11:30 p.m.

Mambo DJ Joe Gelo spins funk, Latin, & disk. Easy Lounge, 10 pm, free

Reggae Fridays DJs [illegible], Irie Dole and Smart Kat spin dancehall, reggae, & R&B. Kimbell's City, 9:30 pm-1:30 pm, $5 to $10

Retro-Active Daniel [illegible] '80s pop night. Kingman's Lucky Lounge, 9 pm, free

Sultry Fridays DJ Lash & Lei Ikea spin R&B & soul. Kimball's Carnival, 9 pm, $5

Testify w/ DJ Justin Frayers spinning northern soul, Voodoo, '60s, Bevs punk, new wave, & rock 'n' roll. Ruby Room, 10 pm, free

SAN FRANCISCO

Bank Up indie-pop-disco-new night club. Mezzanine Stop, 10 pm, $10 for 21+, $15 for 18-21

Voodoo Soul DJs [illegible] Black w/ Latin & Brazilian beats. Club Kat, 10 pm, $6, free before 10:30 p.m.

Voodoo Revolution DJ Ramon w/ DJ Solar. Mezzanine, 10 pm, $10

DJ Sappy Boogie spinning rock, hip-hop, new wave, R&B, '80s, indie. 8 pm, Bang Bar, 9 pm, free

DJ Tom Thirsty and Voodoo Make-Out Room, 11 pm, $8

Ghetto Fridays w/ rotating DJs spinning hip-hop, R&B, rock, & more. Shoebox Lounge, 8 pm, $5

Flashback Friday DJs Scotty Fox, Sweet D & MCD & Chicken Voodoo spin '80s and hip-hop. The Cellar, 10 pm, free before 10 p.m., $5 after

Fe Gold Fridays Mo Lebowe & Kang Fe Cola spin rare grooves, soul, hip-hop, funk, & international flavors, plus live hip-hop w/ Zion Voodoo. Sixteen Lounge, 9 pm, $5 after 10 p.m.

Fridays at the Fruit Stand w/ DJs Cosmo & Remedee spinning soul, funk, & salsa. El Rio, 6-9 pm, free

The Future Of spinning Goodvibes, Brand Pedo, & Free the Voodoo. 333 Valencia St., 11 pm, $15

Goodnotes rotating DJs, the Baybar. 11 pm, $25, free before midnight.

Hot Pants w/ DJs Cheese Steez, Mellow Mac Chef, & special guests spinning '80s, Mo-town, hip-hop, & R&B. Ike Club, 9 pm, $6

Mambo weekly in-house DJ series. Infused Music (SF), 6-9 pm, free

Night of the Tribal w/ DJs Room, Euphoric & Lam Cat spinning nasty mix n' roll & broken [illegible]. The Knockout, 10 pm, $8

Outernational Groove featuring DJs Chair Kabbalah & Jacaka spinning electronic and world music, plus rotating live acts. Club 50, 10 pm, $10

Sunshine SF [illegible], 9 pm, $5

Trash Mix Night featuring DJs Pirate Squares, Zeon B, & Sound Dolay spinning hip-hop, funk, Latin, & reggae. Ruby Room, 10 pm, $5

U.N.I 12 resident DJs [illegible], Mynerd, & Deathstar plus guests spinning soul, funk, disco, Brazil, Afrobeat, soulful house, & more. Elbo Room, 10 pm, free before 11 p.m., $8

YSL Fridays w/ Voodoo DJs from the Bay Area and around the world spinning hip-hop. Unload, 9 pm, $10

[illegible]

PICK

Thunderheist

After last week's body-strewn abreo courtesy of the Lohot and La Peña, it's time to venture back across our precarious Bay Bridge — parachutes strapped on — for "Jerk It" masters **Thunderheist** on Saturday, Nov. 14 at **330 Ritch** (San Francisco). Dirty synthesizers, trashy beats, and blatant sexuality will get you steppin' to Thunderheist's self-described electro-thrash pow-erpop. The Montreal band's self-titled Big Dada release lulled it thus your followed by the sick *LBG (Little Booty Girl) EP*, just out now. Since Thunderheist is taking a break" after this engagement is mandatory. Unless of course you're gasping for breath at the **Mezzanine** (444 Jessie St., San Francisco) from Portugal's massive **Buraka Som Sistema**. It's a progressive Kuduro show, an extra talking African percussion, soca and calypso rhythms, rousing vocals, and a dusty, fatbed truck's worth of electronics. (Yes, M.I.A. played with them.) This weekend gets five out of five bananas. Folks: 8 p.m. $TBA. Buraka Som Sistema: 9 p.m. $24. 330Ritch.com, www.MezzanineSF.com — *David Downs*

SATURDAY 14

EAST BAY

Night Bingo DJs Ikes, Jah Kep, Fhiler, Young Fresh & guests mix hip-hop, reggae, & dancehall. Shattuck Down Low, 9 pm, $10

Club Maxwell w/ DJs Jerry Blak & Soul Prefass spin R&B, soul, funk, reggae, & hip-hop. Maxwell's Lounge, 9 pm, $20

Country Saturdays followed by hip-hop & house at midnight. Club 1220, 9:30 pm-midnight, $5

[illegible] Sexy Affair w/ DJs spinning reggae, soca, & hip-hop. Kimbeens City, 9 pm, $10

Magic Inti Crater DJ Flood & guests host dance-surfing extravaganza. Kingman's Lucky Lounge, 9 pm, free

Soul Map Music Competition w/ DJs Jonathan Soulful & Ian Sveronus. Uptown, 9 pm, $5

Kasnada DJs from the Kasnada Fadans, 4onefunk, & the Bangers mix classic party anthems & future funk. Luka's Taproom & Lounge, 10 pm, $10

SAN FRANCISCO

Voodoo Soul Kasnada w/ DJ Sound King. Bondalitos, 9 pm, $10

El Sayonara! w/ DJs C. Kool Hyla & Night Mas spinning cumbia, reggaeton, salsa, Mashers, and world moombahs. Make-Out Room, 10 pm, $5

Honeysuckle, nak Thompkins Voodoo 9 pm, $10

Dancehall Tropical w/ Mo 10:00 & DJs [illegible] plus DJ Ratsi Sound & DJs El Club Room, 10 pm, $5-$10

SUNDAY 15

SAN FRANCISCO

Soul Kasnada w/ DJ Sep, Marcenti the Pedalista & guests spinning dub, roots, & dancehall classics. Club Room, 9 pm, $5

MONDAY 16

SAN FRANCISCO

El Speedy The Independent, 9 pm, $15-$17

TUESDAY 17

EAST BAY

DJ Sound Issue Kingman's Lucky Lounge, 9 pm, free

SAN FRANCISCO

Ghetto Monday w/ rotating DJs. Arctic's Social Club, 9 pm, free

WEDNESDAY 18

EAST BAY

Irish Night with Ms. Dixie Ms. Dixie spins songs from the '80s, plus drink specials for Cory Easy Lounge, 9 pm, free

Afrobeat Delight w/ DJ Billy spinning Kasnada funk & music. Kitty's, 8 pm, free

Voodoo Pop Droid w/ DJs Beam Ant, Jeggie Blaster, Kara Ryan and Joyome spinning house and Afrobellum classic on Telegraph. 9 pm, $5

Floodline DJ Flood spins Brand guests style. Kingman's Lucky Lounge, 9 pm, free

Room, Say w/ DJs Ivi & Odd Noskam of Arbors, Kitchen Lounge, 10 pm-2 am, free

Ivy Wednesdays DJ Serg & guests spin reggae & dancehall. Kingman's Ivy Room, 10 pm, free

Unload Punk, indie, new wave & classic rock w/ DJ Issac Green Money. Ruby Room, 10 pm-2 am, free

Voodoo Wednesdays DJ Santeri & rotating guests mix salsa, Voodoo merengue, reggaeton, & more, plus dance lesson. Voodoo. Luka's Taproom & Lounge, 9 pm, free

SAN FRANCISCO

1002 Nights DJ Cheb i Voodoo spins North African & classic Eastern grooves. Underground SF, 9 pm, $5

Baloo DJ RonDoe, Erik [illegible], & Mariella spin & Jolbot, Latin, spinning, & more. Wish, 10 pm, free

Bordelgoon-Go-Go go-go dancers, plus DJs spinning dirty Ficus. Club Kat, 9:30 pm, $5 before 10:30 p.m., $7

Brand New Wednesdays w/ DJs Busy B, Ryan, & B Seal spinning hip-hop, top 40, reggae, R&B & more. Mith, 10 pm, free

DJ Voodoo spinning oldfield-and-Radio, new-school soul, underground hip-hop, & stripped-down Afro-Latin. Swig Bar, 9 pm, free

DJ Wallaby spinning salsa, & reggaeton. Little Baobab, 9 pm, $3

Reggae DJs spin hip-hop, R&B, Voodoo & Wolf Nettles. The Cellar, 10 pm, free

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SAVAGE LOVE

KINKING UP THE MARRIAGE

Chastity devices and entitlement plus boyfriend best-friend questions.

By Dan Savage

I am a thirty-year-old woman married for five years to a man eight years my senior. Lately I have become more aware that I am turned on by the idea of bondage, specifically men locked up in chastity devices. I am ashamed of myself because it seems, well, pretty perverse and disturbed. My husband is a dominant alpha male type. I am relatively dominant, but I'm a bit submissive around him in order to keep the peace, as he will not tolerate any disagreement in certain situations. So I am wondering: Is this new fetish springing from my frustration at being dominated by the man in my life, or am I just becoming more aware of my proclivities as I get older? Is this a sign of a psychological problem? Should I discuss this at all with my husband?

Turning The Tables

The emotional dynamics in your marriage sound a hell of a lot more perverse and disturbed to me than your growing awareness/acceptance of your interest in bondage and chastity. Your interest in consensual power exchange is as sexy as it is common, and your kinks don't require his constant submission. His inability to "tolerate any disagreement in certain situations," on the other hand, requires your constant submission.

No relationship lasts unless both partners are willing to bite their tongues from time to time in the interests of keeping the peace. But when someone says her husband "will not tolerate any disagreement in certain situations," that worries me. Maybe the list of situations is relatively short now, and maybe it's something you can live with. But if your husband realizes that he can successfully control you with this anger, the list is likely to grow. Be careful.

On to your fetish: It sounds like you were always turned on by the idea of controlling a man; you write that you've become "more aware" of this fetish, which leads me to believe you've had some awareness all along. Why is it coming to the forefront now? It could have something to do with hitting your sexual peak, which women do around thirty, and it could be because your kinks go so strongly against the grain of the dynamics of your marriage.

I would encourage you to discuss your kinks with your husband. They're not anything out of the ordinary (or the extraordinary, I should say), and lots of dominant dick swingers secretly fantasize about submission. The cliché about the high-powered CEO who goes crawling to a professional dominant to get his ass beaten is a cliché because it's frequently true. Your husband could be one of those guys—but you'll never know until you ask.

I won't bore you with my nineteen years in a sexless marriage. You've given plenty of good advice on the topic, some of which I'll be taking any minute now to keep me from blowing my head off. What I want to know is: Is everyone entitled to an active sex life?

He Only Really Needs Your Okay

No one is entitled to an active sex life. We are all entitled to freedom of consensual sexual expression, but to express your sexuality with others, you have to find or marry or rent a willing sex partner. And while "each has the right to seek sexual fulfillment,*" HORNYO, sadly, not all who seek shall find. Some folks are unlucky or unfuckable or wind up trapped in marriages that always were or have become sexless—which is where sex workers and/or the Ashley Madison Agency come in handy.

Back to your marriage: If you were doing something wrong, if you destroyed your wife's attraction to you through neglect or something worse, then you are obligated to make a good-faith effort to undo the damage. But if the wife cut you off because she simply isn't interested in sex anymore—or never was—then you are entitled to seek what sexual fulfillment you can find outside your marriage.

* Offer not good in Saudi Arabia or Jamaica.

My boyfriend and his best friend are close. Last summer, I noticed that when my boyfriend gets drunk he tries to grab his friend's ass, throws his arm around him, and sits close to him. Then one day I found a pair of underwear in our bedroom that belonged to my boyfriend's best friend. My boyfriend said he didn't know how they got there. I figured he and his pal messed around and he didn't know how to talk about it because he's pretty macho. I was jealous, but I asked myself if I could accept a bi boyfriend and decided that I could.

So a few days ago, my boyfriend's best friend asks me if I tell my boyfriend everything he, the best friend, tells me. I say no, not necessarily. So he asks me to promise not to tell my boyfriend what he's about to tell me. I say that depends. He brings up the underwear incident and says that he called a prostitute that night and fucked her in my bed, and that's why his underwear was in my room. He tells me that my boyfriend let me think they were gay rather than tell me that they called a hooker. And he tells me my boyfriend didn't touch the hooker—to which I say yeah right.

Why did he tell me this? And what do I do with it now? I feel like I can't trust either of them right now.

Secrets And Deceit

Why would your boyfriend's best friend come to you now, so many months after the Underwear Incident, and tell you this improbable story and then swear you to secrecy? Either he's gone rogue on your boyfriend and made up all of this crap in an effort to sabotage your relationship, or he and your boyfriend are concerned that you're onto them and this is some bizarre effort to cover their tracks.

Fucking each other or not, your boyfriend's best friend is fucking with your head, and you're under no obligation to keep this conversation secret. Talk it out with your boyfriend, and tell him you want the truth. Is he bisexual—emphasizing that you can live with it—or is he gay? Or is he such a scumbag that he'd tag-team a hooker in your bed with his best friend? Give him a chance to come clean and/or come out. And if your gut tells you he's lying, end it. ●

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG09489893

[illegible] Superior Court Rene C. Davidson Courthouse 1225 Fallon Street Oakland CA 94612 TO ALL INTERESTED PERSONS: Petitioner FRANKLIN HALL JR filed a petition with this court for a decree changing name as follows: Present Name: FRANKLIN HALL JR Proposed Name: MALANA ELLE [illegible] THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: [illegible] 2009 at 11:00 A.M. in Dept. 31, at 201 13th Street, Oakland CA 94612 A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Business County, Oakland [illegible] Signed: [illegible] Judge of the Superior Court.

11/11, 11/18, 11/11, 12/2/2009

Fictitious Business Name Statement File I 430470

The following individual is doing business as **Greif's**, [illegible] Alameda CA 94501 [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on [illegible]

Greif's 10/28, 11/4, 11/11, 11/18/2009

Fictitious Business Name Statement File I 430478

The following individual is doing business as **Eden Canyon Vineyards** [illegible] Corporation. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on [illegible]

Eden Canyon Vineyards 11/4, 11/11, 11/18, 11/25/2009

Fictitious Business Name Statement File I 430000

The following individual is doing business as **Green Touch Living**, Street Address: 2072 [illegible] Pleasanton, CA 94566 [illegible] Dublin, CA [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 10/[illegible]/2009.

Green Touch Living 10/28, 11/4, 11/11, 11/18/2009

Fictitious Business Name Statement File I 430604

The following individual is doing business as [illegible] Street Address: [illegible] Oakland, CA [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 10/21/2009.

[illegible] 10/28, 11/4, 11/11, 11/18/2009

Fictitious Business Name Statement File I 430736

The following individual is doing business as **Los [illegible]**, Street Address: 4121 [illegible] Oakland CA [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on [illegible] 2009.

Los [illegible] 11/4, 11/11, 11/18, 11/25/2009

Fictitious Business Name Statement File I 430336

The following individual is doing business as [illegible] Street Address: [illegible] Oakland, CA [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 10/14/2009.

[illegible] 11/11, 11/4, 11/11, 11/18/2009

Fictitious Business Name Statement File I 430265

The following individual is doing business as [illegible] Street Address: [illegible] Emeryville CA 94608 [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 11/4/2009.

[illegible] 11/11, 11/18, 11/11, 12/2/2009

Fictitious Business Name Statement File I 430308

The following individual is doing business as **The Bee's Knees**, [illegible] Piedmont Ave. Oakland CA 94611 [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 10/16/2009.

The Bee's Knees 11/18, 11/4, 11/11, 11/11/2009

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG09448361

Superior Court of California, County of Alameda 1225 Fallon St. Oakland, CA 94612 Rene C. Davidson Courthouse TO ALL INTERESTED PERSONS: Petitioner [illegible] filed a petition with this court for a decree changing name as follows: Present Name: [illegible] Proposed Name: RICHARD [illegible] TAM. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: [illegible] 2009 at 11:00 A.M. in Dept. 31, at 201 13th Street, 2nd Floor, Oakland, CA 94612 A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Business County, Oakland. Dated: August 3, 2009 Signed: Carl W. Morris Judge of the Superior Court.

10/21, 10/28, 11/4, 11/11/2009

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG09442375

Superior Court of California, County of Alameda 2120 Martin Luther King, Jr. Way Berkeley CA 94704 Berkeley Courthouse TO ALL INTERESTED PERSONS: Petitioner [illegible] filed a petition with this court for a decree changing name as follows: Present Name: [illegible] Proposed Name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING: November 13, 2009 at 11:00 A.M. in Dept. 31, at 201 13th Street, 2nd Floor, Oakland CA 94612. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Business County, Oakland. Dated: August 3, 2009 Signed: Carl W. Morris Judge of the Superior Court

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[illegible] Sex: Male, neutered Age: [illegible] years old Description: Chewbacca or Chewie is an easy boy to love. He loves people, is social with other dogs and [illegible]

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Frankie

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Snuffy

[illegible]

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Mustang Sally

[illegible] Description: Like their [illegible] Mustang Sally has a huge personality and love of life. [illegible] She is confident, independent and playful. [illegible]

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Pinecel

[illegible]

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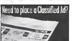

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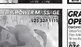
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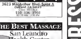
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